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THE

# ART-JOURNAL.



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#### THE ILLUSTRATIONS.

1. CUPID AND PSYCHE. Engraved by L. STOCER, A.R.A., from the Picture by T. UWINS, R.A., in the Royal Collection at Osborne.  
 2. THE BATTLE OF MEEHANEE. Engraved by J. B. ALLEN, from the Picture by E. ARMITAGE, in the Royal Collection at Buckingham Palace.  
 3. THE TEMPTATION. Engraved by R. A. ARPLEY, from the Statue by VAN DE VENNE.

1. ON DESIGN AS APPLIED TO LADIES' WORK. BY MRS. MERRIFIELD. <small>Illustrated</small>	133
2. CUPID AND PSYCHE	138
3. THE SOCIETY OF BRITISH ARTISTS' EXHIBITION	139
4. THE EXHIBITION OF AMATEUR ART IN AID OF THE PATRIOTIC FUND	140
5. BRITISH ARTISTS: THEIR STYLE AND CHARACTER;—NO. 5. W. COLLINS, R.A. <small>Illustrated</small>	141
6. A NEW STYLE OF ARCHITECTURE	145
7. BRITISH INDUSTRIES:—NO. 2. CLAYS AND STONES EMPLOYED FOR USEFUL OR ORNAMENTAL PURPOSES. BY ROBERT HUNT, F.R.S.	146
8. CORRESPONDENCE:—ENCAUSTIC TILES; ORIGINALS AND COPIES	148
9. VERSES ON THE MONUMENTAL EFFIGY OF ALICE-EVELYN TUPPER	148
10. SCULPTURE IN IRELAND. <small>Illustrated</small>	149
11. THE MUSEUM OF ORNAMENTAL ART AT MARLBOROUGH HOUSE. <small>Illustrated</small>	150
12. THE BATTLE OF MEEHANEE	152
13. IRON REMOVABLE STUDIOS FOR ARTISTS	152
14. THE BERNAL COLLECTION	153
15. THE EXHIBITION OF THE ROYAL SCOTTISH ACADEMY	153
16. OBITUARY:—SIR HENRY DE LA BECHE, C.B., F.R.S.	156
17. THE TEMPTATION	156
18. ACTION FOR LIBEL:—HART v. HALL	157
19. PROGRESS OF THE PARIS EXHIBITION	165
20. ART IN THE PROVINCES	165
21. ART IN CONTINENTAL STATES	166
22. MINOR TOPICS OF THE MONTH	166
23. REVIEWS	168

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## THE ART-JOURNAL.



LONDON, MAY 1, 1855.

ON DESIGN,  
AS APPLIED TO LADIES' WORK.\*

BY MRS. MERRIFIELD.

In the present and concluding part of this article I propose to notice the rules of ornamental Art, which, although applicable to designs of all kinds, and of every style, have more immediate reference to ladies' work.

The subject of proportion first claims our attention. Proportion may relate to the scale of the design as compared with the ground, and as to the scale of parts of the design, compared with other parts.

When we see a gigantic flower on a ground barely larger than itself, we perceive that it is out of proportion; but if a due proportion between the flower and the ground be observed, the general effect will be to a certain extent harmonious and pleasing. Perfect harmony, however, involves other conditions to which reference will be hereafter made. The question, what is a due proportion of ornament to the plain ground, has been settled by ornamentists, but is not easy of solution by the student, arising from the difficulty of computing the quantity contained in spaces so different in form, in colour, and in tone. Very light objects appear larger than they really are, very dark ones smaller; consequently, a design which in outline appeared in proportion, may not do so when coloured or rendered into light and dark. By the rules of ornamental design, the pattern and the ground are required to fill equal spaces, that is to say, there should be as much of the one as of the other. Long observation can alone enable us to estimate rightly the quantities of each in a particular design. If the ground be in excess, the design appears poor and scanty; if the pattern be in excess, it appears crowded and heavy. A certain proportion of unornamented space is necessary in every design, to produce the effect called *repose*. The eye requires this in order duly to appreciate the ornamental design. As an example of overcrowded design, the reader is referred to the carpet pattern engraved in the "Illustrated Catalogue" of the *Art-Journal*, p. 199. Among other defects in the pattern, the want of repose will not fail to excite attention. The due proportion of ornament to the ground is always studiously observed by the orientals. The following subject, part of an embroidered apron from Cutch, in the Museum at Marlborough House, is no less remarkable

on this account, than for the general excellence of the design, and the harmony and richness of the colours.

The ornament is arranged in a compact

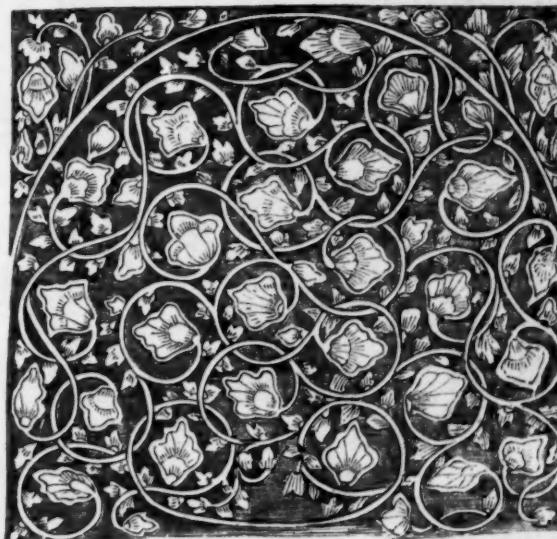
and skilful manner, the leading lines connecting the wreaths are graceful in form, and the filling in of leaves and buds well balanced. In these respects the design



contrasts forcibly with the loose incoherent mode of construction of modern European designs, and, as Mr. Robinson observes, it is an example of "the true ornamental or architectonic principle, rigidly carried out even in an apron."

It is a rule in design that "construction should be decorated, and that decoration should never be purposely constructed."\* That is to say, we should first select the article to be ornamented, and then adapt the decoration to it, instead of first making

a design, and then seeking for some article to which it may be applied. The latter appears to have been the case in the design for a slipper (engraved at the foot of the first column, p. 75), which, owing to portions of two of the flowers being cut away by the outline, appears to have been intended for some other and larger object,—a chair-cover, or perhaps a carpet, for anything we know to the contrary. In the annexed woodcut, the design of conventional leaves and flowers interlaced by the curved stems,



is skilfully and easily confined within the limits of the semicircular line. The corners are not so well filled; in these the pattern is not only unconnected with the general design, but is imperfect in itself; this part of the subject, in fact, looks like an after-thought, or as if it had been originally designed for something else, and was merely inserted here to fill up the corners. The design forms a portion of a Batavian or

Cingalese box of the seventeenth century, during the domination of the Dutch. It is from the Museum at Marlborough House; the material is ebony, inlaid with ivory, the dark hatching and lines on the latter being incised and filled with a dark substance.

From the preceding observations it will be seen that a design intended to be viewed in an upright position, such as a figure, a bird, an animal, a sprig of flowers, should not be placed in a situation where it may be turned the wrong way upwards; this is

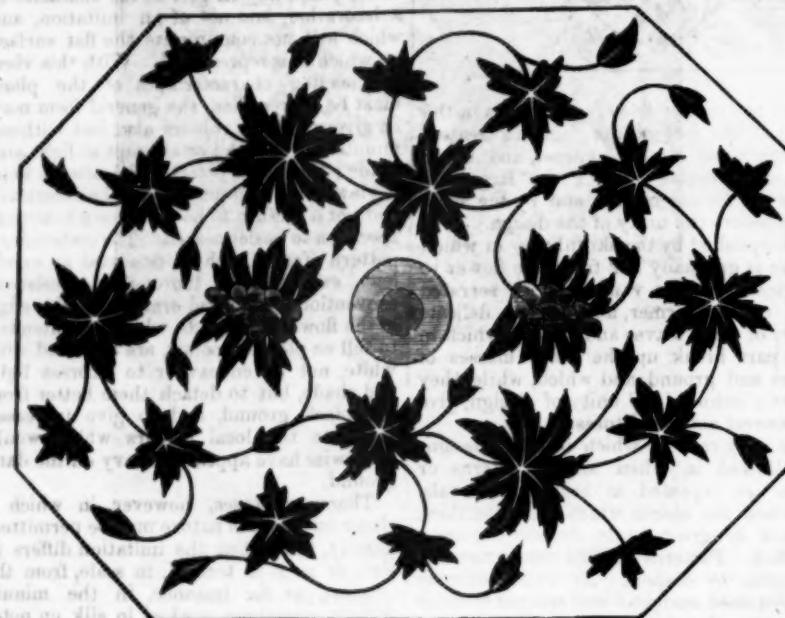
\* "The Principles of Ornamental Design, discussed in the Lectures of Mr. Owen Jones." Published for the Department of Practical Art. Prop. 4.

\* Concluded from p. 75.



another objection, then, to working the portrait of the Prince of Wales, to which I have before alluded, on a footstool, for in this case the position of the figure is always liable to be reversed. Hence it follows that stools, mats, stands, or rugs, and other objects liable to be seen from different points of view, should be so decorated, that whichever way the article is turned, the design may always appear in a proper position.\*

Of this description is the design which forms the subject of the next cut; it is copied from a mosaic paper-weight from Agra; the material is alabaster, inlaid with coloured stones; the leaves are dark green, the fibres and stalks red. The leading lines of the design are, in the original, graceful and continuous, the leaves well arranged, and their connection with the parent stalk easy, and well-marked.



The design that is proper for one material | besides considering the form of the article may be quite inapplicable to another; hence, | to be ornamented, and the use to which it

is to be put, it is always necessary to con-

sider the material in which the design is to be wrought. Here again we may take example by the orientals. The design of the embroidered apron from Cutch (engraved *ante*, p. 133), though well adapted for the

material on which it is executed, namely, black satin, is evidently unsuitable for muslin or other thin texture, for which the pattern is too close and heavy; while the design which forms the subject of the next cut is admirably adapted, by its light and graceful character, to the material in which it is worked. It is copied from a modern Turkish scarf in the Museum at Marlborough House, embroidered on white gauze with gold thread and coloured silks. The flowers and leaves are in their natural colours, the ribbon or scroll in gold thread. "It is an example" (here I again quote Mr. Robinson) "of the natural treatment of floral ornament, not, perhaps, of the happiest kind (at least as seen in the woodcut), but commendable for the skilful distribution of points of colour, producing in the original a very brilliant and startling effect." There is, however, one defect in the pattern, namely, the spiral scroll, which appears to encircle the stems, and is, therefore, deficient in flatness.

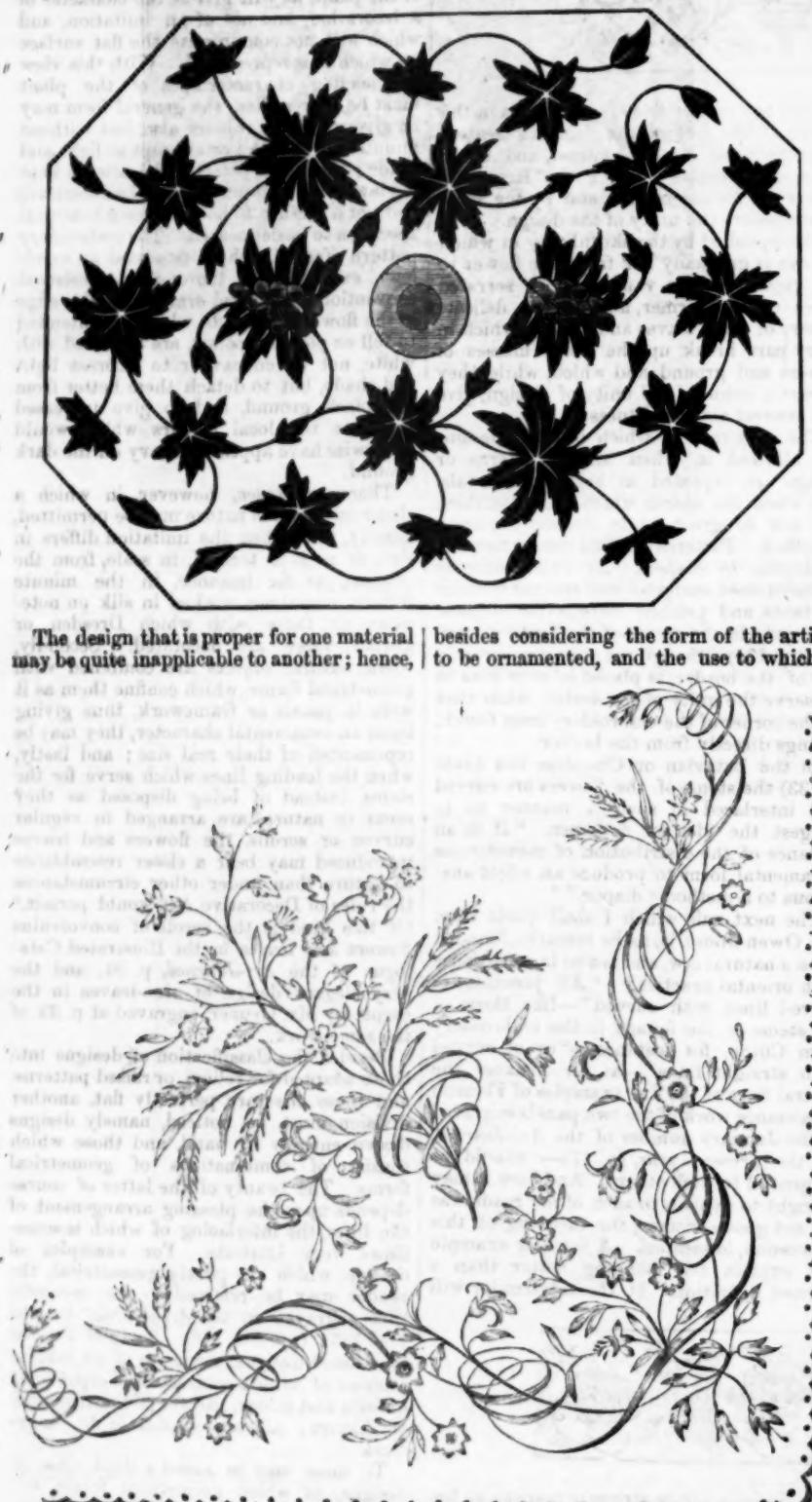
The construction of the design itself now claims our attention. In every good design there should be a due proportion of straight, angular, and curved lines; these should be connected together in such a manner as to form a whole. For examples of good designs framed on this principle, the reader is referred to the specimens of Renaissance ornament, from the Museum at Marlborough House, engraved on wood by the students of the class for wood-engraving, and inserted in the volume of the *Art-Journal* for 1854, p. 266; or, still better, to the "Catalogue of Ornamental Casts," by Mr. Wornum, from which the above illustrations are taken.\* It is scarcely possible to invest a shilling more profitably than in this beautiful and valuable collection of Renaissance designs. It is right, however, to mention that the greater part are unsuitable for needlework. The lines of these designs, it will be seen, are principally curves; a few straight lines are introduced in some of them, but only for contrast and variety, the straight lines belonging to the architecture of which they formed the decoration being generally sufficient for that purpose.

In making a design, the attention should be given, in the first instance, to the general forms, which "should be subdivided and ornamented by general lines; the interstices may then be filled in with ornament, which may again be subdivided and enriched for closer inspection."† The leading or principal lines should always be graceful in form, and from these the other lines should flow in graceful undulations. In the mosaic paper-weight from Agra engraved above, no difficulty will be felt in discerning the leading lines, which are serpentine in form, and from which spring the leaf-stems. It will be a good exercise to analyse some designs, and to trace the leading lines and their subdivisions, and also their connection with one another. In the arabesque border (engraved *ante*, p. 74) the leading lines are strongly marked, while the interstices are filled with delicate tracery-work, which is visible only on close inspection. In the second design (p. 137) the leading lines, especially on one side of the pattern, are defective, being ungraceful in form, and not well connected with the parent stem.

The above mentioned principle is always strictly followed by the orientals, and from the study of their decorative works, Mr. Owen Jones<sup>‡</sup> lays it down as a rule that "in surface decoration"—under which term all ladies' work may be included—"all lines

\* The reader may here be referred to the engraving of the plateau of Raffaelle ware (*ante*, p. 91) as an instance of a design adapted to a circular outline intended to be seen in an upright position.

\* Published by Longman & Co.  
† "Principles of Ornamental Design," Prop. 6.  
‡ "Principles of Ornamental Art," Prop. 9.



should flow out of a parent stem, every ornament, however distant, should be traced to its branch and root." Let us now apply this rule to some of the designs engraved for this article, and see how it is carried out. In the ornament of the Cingalese box (*ante*, p. 133) the connection of the interlaced and

curved lines with one another may be easily traced. The embroidered apron from Cutch also presents an example of graceful continuity of line. The same may be observed of the border, drawn by M. Clerget, from the ornamental design of a Persian MS., which forms the subject of the next engraving.



In a good design there should be such a unity of effect, that the eye is able to embrace the whole at once. When the design is placed at a distance, the leading lines alone should be visible, hence the necessity of their being graceful in form; on closer inspection, the subordinate lines and forms will also be perceptible; and on bringing the design still nearer to the eye, the minute divisions and delicate tracery will also be visible.

Isolated patterns, or those in which the different parts are separated and unconnected, are generally to be avoided. On this account, therefore, the slipper pattern, the fox's head and brush, (*ante*, p. 73) would be defective, even if it were not otherwise objectionable. The head is entirely unconnected with the two brushes—(Is it usual, it may be asked, for a fox to have two tails!?)—and the three masses of warm brown colour form so many spots upon the bright blue ground of the slipper. So also table-covers, shawls, and similar articles, which have a central pattern, separated by a large space of plain ground from an ornamental border, are objectionable. Even the border should not be harshly united with the ground, as if it had been made separately and sewn on, but the eye should be led gradually from one to the other. This rule also is founded upon oriental practice. In the embroidered apron from Cutch (*ante*, p. 133) the narrow border separated from the ground by a straight line, is united with it by the ornamental pattern of leaves and flowers with which the corner sprig is connected. A further illustration of this principle may be seen in the graceful ornament encircling the neck of the India bottle (*ante*, p. 92) from which the eye is led gradually into the plain space by the delicate vertical design at the termination of the border. In the slipper engraved (*ante*, p. 75), we have an instance of the violation of this unity of design. The three large spaces of light colour break harshly the dark ground; a running pattern, a kind of cord joins, but does not unite them; they are quite isolated, and by their violent contrast of tone with the black ground, produce a disagreeable impression upon the eye. Let us now turn to the Indian designs in the "Illustrated Catalogue" of the *Art-Journal* (p. 28) and observe how the large

central and corner flowers and pines in the design at the foot of the page are treated, so as to avoid abrupt contrast, and break up in an agreeable manner the large and somewhat formal masses, and by the same means secure the unity of the design. This is accomplished by the skilful way in which the eye is gradually led from the flower to the ground by the vandyked or serrated edges of the former, and by the delicate tracery of small leaves and flowers which in every part break up the heavy masses of flowers and ground, and which, while they impart a richness and unity of design, give it a general air of lightness.

The only case in which isolated designs are allowed is, when small patterns or sprigs are repeated at regular intervals, and when the spaces which separate them are not so great as to destroy the unity of effect. Patterns of this description are analogous to diapers. As examples may be mentioned sprigged and spotted muslins or laces, and printed cottons for dresses. The sprig in the corner of the Turkish scarf, (*ante*, p. 134) although not springing directly out of the border, is placed so near it as to preserve the unity of the design, while that in the corner of the embroidery from Cutch, springs directly from the border.

In the Batavian or Cingalese box (*ante*, p. 133) the stems of the flowers are curved and interlaced in such a manner as to suggest the idea of a diaper. "It is an instance of the distribution of monotonous ornamental form to produce an effect analogous to a methodic diaper."

The next rule which I shall quote from Mr. Owen Jones, is, as he remarks, founded upon a natural law, and is also in accordance with oriental practice.<sup>+</sup> "All junctions of curved lines with curved"—like those of the stems of the foliage in the embroidery from Cutch, for instance—"or of curved with straight lines"—as for instance, the central lines of the fine examples of Flemish renaissance work of the two panels engraved in the January number of the *Art-Journal*, for the present year, (p. 17)—"should be tangential to each other." And here it may be right to explain to such of my readers as are not geometers, the meaning of this expression, *tangential*. A familiar example will explain the meaning better than a learned definition. If the lady-reader will

number of the *Art-Journal* for 1855, (p. 20). It may also be seen in the design by M. Clerget in this page and the Persian design engraved below.

It has been already observed that direct imitation of nature is not admissible in decorative work. Flowers, when introduced, should not be treated pictorially, but conventionally, that is, by making such deviations from the natural form or growth of the plant, as will give it the character of a decoration, and not of an imitation, and which will not compromise the flat surface on which it is represented. With this view the leading characteristics of the plant must be represented, the general form may be given, and the colours also, but without minuteness of detail or attempt at light and shade; the great object to be always kept in view is that the surface is to be decorated, and not a picture to be made, or a botanical specimen to be delineated. The embroidery pattern (from Cutch) is esteemed an excellent example of thoroughly consistent conventionalised floral ornament; the edge of the flowers and buds, which are intended to tell as piquant points, are bordered with white, not to endeavour to express light and shade, but to detach them better from the black ground, and to give increased value to the local colours which would otherwise have appeared heavy on the dark ground.

There are cases, however, in which a closer imitation of nature may be permitted, namely, first when the imitation differs in size, or as it is termed, in scale, from the original, as for instance, in the minute flowers sometimes worked in silk on note-cases, or those with which Dresden or Parian vases are decorated. Secondly, when natural objects are combined with geometrical forms, which confine them as it were in panels or framework, thus giving them an ornamental character, they may be represented of their real size; and lastly, when the leading lines which serve for the stems, instead of being disposed as they occur in nature, are arranged in regular curves or scrolls, the flowers and leaves introduced may bear a closer resemblance to nature than under other circumstances the rules of Decorative Art would permit.\* Of this kind is the scroll of convolvulus flowers and leaves in the Illustrated Catalogue of the *Art-Journal*, p. 91, and the very elegant design of vine-leaves in the carpet by Mr. Gruner, engraved at p. 33, of the same work.

Besides the classification of designs into those adapted for relief or raised patterns, and those that are perfectly flat, another division must be noticed, namely designs drawn entirely by hand, and those which consist of combinations of geometrical forms. The beauty of the latter of course depends upon the pleasing arrangement of the lines, the interlacing of which is sometimes very intricate. For examples of designs which are purely geometrical, the reader may be referred to the encaustic tiles engraved in the *Art-Journal* for the year 1851 (pp. 145, 176). Some of the last mentioned designs, made up of an infinite number of minute contrasts and repetitions of form and colour, partake of the character of diapers; all are applicable to fancy-work.

To these may be added a third class of designs, in which geometrical forms are combined with free-hand drawing of floral subjects. The annexed wood-cut, from a



hold in her left hand a reel of cotton, and then with the right unwind a few turns and hold the thread in a straight line, this straight line of cotton will be a tangent to the circle formed by the end of the reel.

A little attention will show how thoroughly this principle is carried out in all

good designs. It is strongly marked in the beautiful scroll-border of the salver of Flemish work in the Museum at Marlborough House, engraved in the January

\* Note by Mr. Robinson.

† Prop. 10.

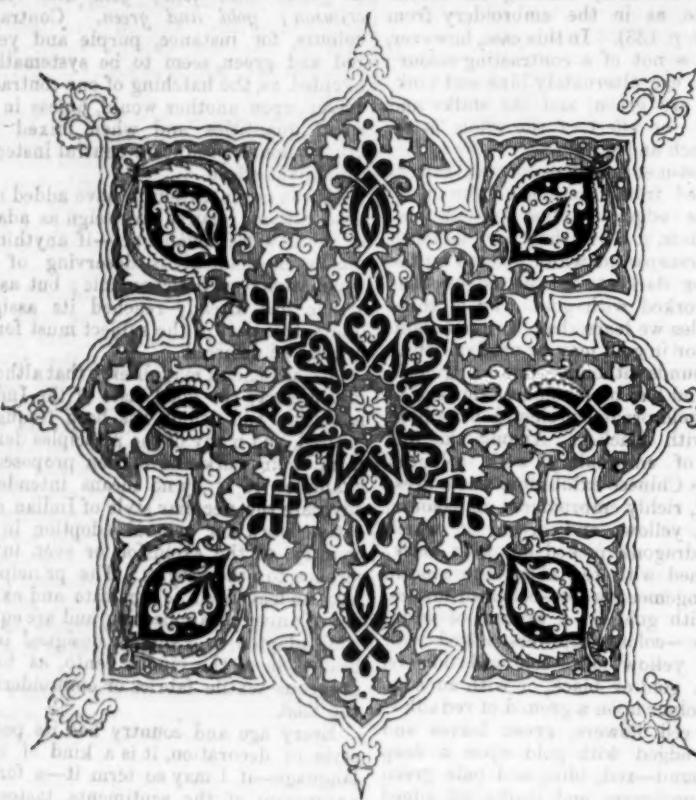
\* See Mr. Digby Wyatt's lecture entitled "An Attempt to Define the Principles which should determine Form in the Decorative Arts," read at the Society of Arts, April 11, 1852.

design by M. Clerget, is an example of this mixed class of designs. The leading lines are geometrical in form, while the filling in consists chiefly of floral ornaments. The pattern is well adapted for wool or bead work. Examples of bookbinding engraved in the *Art-Journal* for the year 1854 (pp. 82, 84, 113, 114, 115, 116) are apt illustrations of this class. Many of these are admirably adapted for wool and other fancy works, and, in fact, have already with much good taste been adopted for the purpose in the establishment of Mrs. Crowhurst, of East Street, Brighton. The border of the design at p. 81, seems especially adapted for lace or muslin-work, and as such would be improved by omitting the hard white line

which separates it from the plain space containing the vase. The designs at pages 82, and 84, are applicable to crochet work, and might also be adapted to imitation of point-lace for collars and other purposes. The first three illustrations, p. 89 of the present volume, are with slight alterations suitable to wool and bead-work.

The next design, also by M. Clerget, is in the Persian style of ornamentation. The details, which have been taken from a Persian MS., consist chiefly of a geometrical arrangement of curved lines falling into floral designs, and of the "strap work" which was introduced into Europe by the Byzantines

and which, at an early period, was adopted by the ruder ornamentists of the North.



It may be necessary to remark that in the last two engravings, the ground tint has been accidentally made too light, and consequently does not harmonise with the black introduced in some parts of the design.

The subject of colour is one of extreme difficulty, especially when it cannot be illustrated by coloured examples; still colour is so intimately connected with design, and with a large portion of the fancy-works now practised, that some remarks on it will properly fall within the scope of this article.

To the theory of the formation of colours, with their harmonies and contrasts, it will be unnecessary here to advert, the subject having been already treated more or less fully in different volumes of this journal. I shall mention only those laws of harmonious colouring which are connected with

ornamental design applied to flat surfaces. In the management of colours the orientals are allowed to be unrivalled, and of all modern nations the Indians are those whose decorative works are, by common consent, adjudged to be the richest and most harmonious in colour. Throughout the peninsula the same exquisite taste for colour prevails. It is recognised in the woven fabrics of Ahmedabad, Benares, and the cities of Rajpootana; in the shawls of Cashmere; in the embroidery of Cutch and Delhi; in the mosaics of Agra, and in the lacquered boxes of Lahore and Scinde. The reader, who has accompanied me thus far, will have seen that many of the leading principles of design are derived from the study of oriental works; the remainder of this article will show that, as regards colour, we are under similar obligations to this source. For the first analysis and

promulgation of the principles which govern the distribution and arrangement of colour in oriental decorative works we are, I believe, indebted to Mr. Owen Jones.\*

Harmonious and well-contrasted colour, independently of the gratification which it affords to the eye, assists in the development of form, and enables us to distinguish one object from another. Relief being excluded from surface decoration in fancy-work, variety of tone is obtained by the proper use of light and dark colours. Some colours are by nature allied to light, others to shade. Light and warmth are suggested by yellow, orange, and red; and coolness and shade by green, blue, and purple. These properties are never lost sight of by the Indians, who use the warm colours as lights while the cool colours stand as darks. Their blues, greens, and purples, are, when used in conjunction with reds, yellows, and orange, invariably sombre colours, such as would be yielded by indigo alone for blue, with a little Indian yellow for green, and with lake for purple. Thus formed or combined, the colours will be found more easily to harmonise with the bright warm colours, than when the more vivid ultramarine or cobalt blues are employed.

It is not, however, sufficient to know that one colour harmonises or contrasts with another, it should also be known in what proportions colours harmonise with each other. In the box-pattern slipper (*ante*, p. 75) the spaces of equal size were intended to be coloured with the three primitives (blue, red, and yellow), with a black, white, or neutral ground. Now, although it is quite right to introduce all three of the primitives in the same composition, because "no composition can be perfect in which any one of the primitives is wanting, either in its natural state or in combination,"† yet, if the three colours are used of equal intensity on equal spaces, the result will be inharmonious. To produce a good effect, they should be used in the proportion of three yellow, five red, and eight blue. If, for instance, it were required to colour sixteen equal spaces with these colours, pure and of equal intensity, three of the spaces should be filled with yellow, five with red, and eight with blue. As this arrangement would destroy the plan of the box pattern, it will be necessary to modify the colours so that they may harmonise without enlarging the spaces. Thus the yellow may be pale, the red of a medium colour, and the blue very deep. Should it be wished to make the yellow bright, then, in order that it may not overpower the other colours, the red should incline to crimson and the dark blue to purple. In all cases, to secure the full effect of the colours, the cubes should be outlined with black, white, or gold. The reason for this will be assigned hereafter. Generally speaking the primitives should be employed sparingly for the small portions of bright colour, and the secondaries (purple, orange, and green) and the tertiaries (olive, russet, and citrine, with their varieties) on the large masses.‡ It will be found that a very small quantity of one of the primitives is enough to balance a large mass of the compensating colours when the latter are much broken, as when tertiaries are employed. The correct apportionment of the different colours will, however, be always attended with the same difficulty as the apportionment of the design to the ground, on account of the irregularity

\* See Mr. O. Jones's lecture entitled "An Attempt to Define the Principles which should Regulate the Employment of Colour in the Decorative Arts," read before the Society of Arts, April 28, 1852.

† "Principles," &c., Prop. 23.

‡ "Principles," &c., Prop. 16.

of the spaces filled by the colour. Much must undoubtedly depend upon a good eye. Perhaps the best direction that can be given will be to make some trials of combinations of colours on different copies of the proposed design before commencing an important work.\* Place these different trials *one by one* at a convenient distance, and view them as one would view a picture. If any of them present a sort of neutralised bloom the effect will, in this case, be good; if, on the contrary, certain colours strike too prominently upon the eye, they are inharmonious and must be changed. This "neutralised bloom" is always a characteristic of Indian decorative works†

In the "vine-leaf" slipper engraved below, the leaves were, in the original pattern, crimson, and the ground a dark

balance the red leaves. To produce, however, their full effect on a ground of a contrasting colour, the leaves should be edged with a lighter tint of the same colour. This not only separates the design more perfectly from the ground, but it preserves the purity of the colours. For the eye, when suffered to dwell upon a colour, has a tendency to produce the compensating colour, as, when we look fixedly at the sun, or turning away the head, a blue or purple image of it dances before the organ; this tendency being strongest at the edges, the colours would become neutralised where they ought to be most distinct; the edge of lighter colour has the effect of confining the eye within the pattern, and thus of preserving distinctness. In the shaded pattern, which is that of the slippers, there is no edge to the leaves, and the pattern is, in the darkest parts, lost in the ground. In spite of the absence of colour, it is hoped that the advantage of the light edging to the leaves, in the lower design, has been made apparent.

Instead of a light edging round the whole leaf, the Indians, and also the Chinese, frequently detached their flowers from the grounds by delicately shading the colour off to white, as in the embroidery from Cutch (*ante*, p. 133). In this case, however, the ground is not of a contrasting colour; the rosettes are alternately blue and pink, the leaves are green, and the stalks and fibres red; the effect of the whole is remarkably rich and striking.

In the last-mentioned design the flowers are detached from the black ground by their white edges, in the Turkish embroidery (*ante*, p. 134) they are detached from the transparent white ground by the colour being darkest at the edges; the spiral is worked with gold. From these two examples we learn that "ornaments in any colour or in gold may be used on white or black grounds without outline or edging." If the ground had been coloured instead of white, the gold ornament should have been outlined with black.† Among the fine specimens of embroidery with coloured silks, in the Chinese exhibition, was a dress of deep red, richly embroidered in colours, pink, blue, yellow, and green, on which were gold dragons, picked out with black, and enlivened with red about the mouth. Other arrangements were—coloured flowers, outlined with gold on a ground of white china crape—coloured flowers, edged with white, on yellow silk—coloured flowers, edged with gold or black, or with an edge of lighter colour upon a ground of red silk—blue and red flowers, green leaves and stalks, all edged with gold upon a deep indigo ground—red, blue, and pale green flowers, blue leaves and stalks, all edged with white on a very dark green ground. These illustrate the rule that "ornaments of any colour may be separated from grounds of any other colour by edgings of white, black, or gold."‡ White, black, and gold are always considered as neutral. Where a bright or rich effect is intended, a white or gold edging may be used; where the effect is sombre the edging should be black. In the English medieval embroidery on velvet the edge which surrounded the design was raised and cast over (*en guipure*) with a gold or silver thread. The mode in which this embroidery was executed was so peculiar that I must digress in order to describe it. Instead of working directly upon the silk or velvet, the designs were executed on some other material, such as linen, can-

vas, or vellum, and then sewn upon the velvet. The subject having been traced upon canvas or other suitable material, the edges were bound with a cord, which was afterwards overcast with gold or silver; the inner part was then worked with silk in tapestry stitch with colours plain or shaded; this part also was sometimes raised: veins in the leaves were executed in tambour stitch; gold and silver were used in profusion, both in thread and spangles.\*

Gold edging enhances greatly the richness of embroidery, and it is to be hoped that it will again become fashionable. For the more elaborate kinds of work, the expense will probably not be an objection.

There is one principle which, as it contributes greatly to the harmony of the Indian designs, especially their textile fabrics, I must not omit to notice. It consists in the colour of the ground reappearing as a hatching or small diaper upon the pattern. Many examples of this are to be found in the Museum at Marlborough House.† In the majority of instances in which this effect is discoverable, the colours which reappear in the hatching are those which are near each other in the prismatic scale, such as yellow and gold; gold and red, or crimson; gold and green. Contrasting colours, for instance, purple and yellow, red and green, seem to be systematically avoided, as, the hatching of one contrasting colour upon another would, unless in very small quantities and when mixed with other colours, produce a neutral instead of a brilliant effect.

It was my intention to have added a few observations relative to design as adapted to the now fashionable art—if anything so purely mechanical is deserving of this appellation—of potichomanie; but as this article has already reached its assigned limits, this part of the subject must for the present be deferred.

In conclusion I may observe that although in this essay the good taste of the Indians in design and colour has been frequently praised, and many of the principles derived from their works have been proposed for examples, it is by no means intended to advocate the peculiar style of Indian decorative work for general adoption in this country, to the exclusion or even in preference to other styles. The principles I have endeavoured to inculcate and explain are of universal application, and are equally well adapted to a subject designed in the best style of the *cinque cento*, as to the gorgeous textile fabrics or embroideries of the East.

Every age and country has its peculiar style of decoration, it is a kind of visible language—if I may so term it—a form of expression of the sentiments, tastes, and manners of a people, which addresses itself to the eye instead of the ear, and is as much a part of their national history as the language they speak. We English once possessed a style in architecture, which had its own appropriate style of decoration. Of late we have had no national style of ornament, but have been content to borrow and adopt that of other countries. Our national taste is motley, "a thing of shreds and patches," from which it is hoped we shall in due time discard all incongruous elements, and lay the foundation of, if not establish, a perfect style of decoration, which shall be as essentially national as were those of the Egyptians, the Greeks, and the Indians.



green. If both colours had been of the same intensity the red would have overpowered the green, because to neutralise each other the colours should have been combined in the proportion of five of red to eleven of green (made of three yellow and eight blue) or a little more than double the quantity of green to red. To produce harmony, therefore, the green has been in-



creased in intensity. If, on the contrary, the leaves had been green the ground should have been russet instead of crimson, to

\* These trials should be on separate papers, or if on one piece, it should be covered with a sheet of plain paper, in which has been cut a hole large enough to show only one set of colours at a time.

† "Principles," &c., Prop. 22.

\* "Principles," &c., Prop. 32.

† Prop. 30.

‡ Prop. 31.

\* For a more detailed description see "Archaeological Journal," vol. i., p. 334, where many designs of English medieval embroidery are engraved.

† See Catalogue of Museum, Nos. 4, 6, 7, 8, &c.

## THE ROYAL PICTURES.

## CUPID AND PSYCHE.

T. Uwins, R.A., Painter. L. Stocks, A.R.A., Engraver.  
Size of the Picture, 1 ft. 4*1*/<sub>2</sub> in. by 1 ft. 1*1*/<sub>2</sub> in.

This subject of this picture is derived from a remote source—that of "The Golden Ass" of Apuleius—a narrative written in Latin early in the second century, and describing the adventures of the author in the shape of an ass, into which he was transformed by a witch. The tone of the whole is moral, and the incidents illustrate the common proverbs of human experience, while the spirit of the descriptions recalls the solemn marvels of the Oriental story-tellers, the didactic philosophy of Lessage, and the licence of Boccaccio. Apuleius has had many commentators in all the literary languages of Europe; our own earlier scholars speak of his narrative as a series of "most delectable histories." The story of the marriage of Cupid and Psyche occurs in the Sixth Book, and the particular passage—whence the subject—describes an incident in the last of the labours which were imposed upon Psyche by Venus, in order that she might prove herself worthy of Cupid. She was charged by Venus to descend to the regions of Pluto, and there to beg of Proserpine a portion of her beauty sufficient for one day. Having obtained this, she was conveying it to Venus, secured in a box, which she was tempted to open in order to avail herself of its contents, that she might appear more acceptable in the eyes of Cupid. "Why," she asks of herself, "should I carry all this beauty to Venus, without stealing a little for myself?" Alas! instead of beauty there issues from the vase a vapour, which throws poor Psyche into a deep sleep; and she must have fallen from the rock, but that Cupid, always hovering round the object of his love, flies to her relief, revives her from her trance, and restores her to animation and enjoyment.

The graceful and beautiful picture of Mr. Uwins was painted in 1845, for his Royal Highness Prince Albert, and exhibited at the Royal Academy in 1846. It originated in a sketch made on one of the "evenings" of "The Sketching Society."

The early love of art manifested by Mr. Uwins induced his friends to place him with an engraver; he very soon, however, yielded to more ambitious promptings, and became a student of the Academy and a pupil in the anatomical class of Sir Charles Bell. At the commencement of his career, his pencil was much employed in the illustrations of books—and among the more exquisite productions of the class, those of this accomplished artist are pre-eminent. In the year 1811, Mr. Uwins was one of the members of the Society of Painters in Water Colours, his talents having been devoted at that time to this branch of his profession. Several subsequent years were passed by him in the south of France and in Italy. In 1833, he was elected an Associate of the Royal Academy, and became a Member in 1839, being the first of that body whose diploma was signed by Queen Victoria. On the death of Sir A. Calcott Mr. Uwins became attached to the Royal Household, having been nominated by the Queen to the Surveyorship of the Royal Pictures; and he also holds the appointment of Keeper of the National Gallery.

The class of subject-matter in which Mr. Uwins has acquired celebrity, is that of sentimental and pathetic narrative. The tone of his works is essentially more elevated than that of genre, and although abounding in poetic feeling, is not altogether poetic. His appeals to the emotions are penetrating and effective; he is eloquent in the language of the heart. Mr. Uwins is a close observer, and he is happily qualified to interpret that which he sees, in language the most touching. His reading and definition of character are unsurpassed; and as a colourist, the mellow harmony and brilliancy of his hues show all the power, knowledge, and feeling of a master, and are most judiciously assisted by the breadth and daylight effects of his usually open composition.

The picture of "Cupid and Psyche" is in the collection at Osborne.

## THE SOCIETY OF BRITISH ARTISTS.

## THIRTY-SECOND EXHIBITION—1855.

THE Exhibition of this society was opened to the public, on the 26th of March, with a catalogue numbering eight hundred and three works of Art, of which two hundred and seven are in water-colours. Upon the part of certain of the members, their works are distinguished by their best qualifications, but the contributions of these are too few. On the part of others, their productions are unusually devoid of felicitous effort; and of these the contributions are too many. In dealing with pictures distinguished in anywise by earnestness and the absence of affectation indiscriminate censure is to be deprecated; and the more so when it is remembered that numbers of these canvases may but serve as screens to all kinds of trials. How precious soever may be the most beautiful of those paintings which are produced under the fostering influence of peace, they are entirely superseded in costliness by the war-paint in which the nations of the earth come forth to battle. The pressure of the time is indicated by the falling off in the sales, although here there is no reason for complaint; but it is curious to observe that at such a time, which should have called forth greater exertion, some of the artists who exhibit here are below their own average. The subject matter is generally uninspiring, the bulk of the exhibition being comprehended in the classes of genre and landscape. There are, however, some of another class, as No. 163, "Columbus—the Destiny of a World Trembling in the Balance," F. Y. HURLSTONE,—the subject of which is the mutiny of the sailors of Columbus in their despair of ever seeing land again. They are about to rush upon their commander, but he, standing calmly in their midst, points in the direction of the wished-for shore which is still invisible. The composition looks crowded, and the figures want substance from a deficiency of firmness of shade, but the quantities and linear diversities have been carefully studied—this indeed, with breadth and expression, constitutes the great merit of the work. The colours are toned down to probability, and there is an entire absence of theatrical display. No. 296, "Dante begging his bread," by the same artist, is a theme which we do not remember to have seen treated before. It is an admirable subject, and would show on the part of the painter—if there were no other evidence thereon—thought and research without which no artist can be truly original. No. 169, also by HURLSTONE, entitled "A Neapolitan Fisher Boy," is a subject of that class which he painted with success twenty years ago. No. 97, "The Good Samaritan," W. J. MONTAIGNE, is a large picture the composition of which consists of two figures. The head of the Samaritan is full of expression, but it is rather that of religious zeal than of charity and love. No. 49, "The Repose," W. SALTER,—to this subject it is perhaps impossible to give a new version—there is a fine feeling for colour in the picture—all the wealth of the palette has been lavished on the canvas, but it is so feinely balanced that there is nothing in anywise obtrusive. No. 143, "Bacchus and Ino," under the same name, is happy in conception, and spirited in execution; the nymph tripping in iambics and the goat leaping after the vine-leaves form a valuable and striking coincidence. No. 50, "Family at Saraginesco," R. BUCKNER, presents an Italian family consisting of a mother and two children, one of which, a little boy, is characterised as to his head by perhaps too

much of the *cherubesque beau ideal*; we have never seen, even in those parts of Italy celebrated for the beauty of its youth, anything so beautiful as this child. The composition reminds us of one of Del Sarto's works, consisting of the Madonna, infant Jesus, and St. John, but of course the resemblance is accidental. This artist exhibits other works, and some portraits of much excellence. No. 159, "Sunshine," C. BAXTER, is a life-sized study of a nymph, the delicacy, colour, movement and expression of which are beyond all praise. Two valuable principles are exemplified in this work with masterly effect—these are softness of line, and the vital intensity given to the eyes by their prevalence over the shades and markings of the face. Another work by the same is No. 254, "The Bouquet," a small group of three charming figures. No. 399, C. ROLT, is a head of St. Paul, full of elevated expression, and not the worse as resembling in some degree Raffaelle's conception of the apostle. No. 370, "Timidity," J. R. POWELL, is a version of the famous bathing nymph from Thomson: there is good execution but no grace in the picture, it is like a production of the French school. No. 164, entitled "An Incident in the Shepherd and Shepherdess time of Louis XIV," J. NOBLE, is founded on a circumstance that occurred at a private theatrical representation in the house of the Countess de Lamballe. In this pastoral a flock of sheep which should only cross the stage, mingle with the audience, and the rams seeing themselves reflected in the mirrors, butt them to pieces; the subject is at least eccentric and like all such themes very difficult to deal with. There are spirit and imagination in the work, but the execution looks hasty; the figures, especially the heads, might yet be worked upon with great advantage. No. 112, "The Cabin Door," J. J. HILL, will be esteemed one of the artist's most meritorious productions; it contains two figures, both of which are characteristically drawn and substantially painted; the subject is simple and is appropriately treated, its qualities rank it among the best works of the exhibition. No. 117, a profile of a girl in a despondent pose, by C. ROLT, is entitled "Cordelia"; the merit of the work is its chiaroscuro—it wants vitality of colour, and the effect had been better but for the pendant hair against which the face is relieved. No. 21, "Cymon and Iphigenia," by A. J. WOOLMER, is a composition of figure and landscape, but in the latter department considered apart, the essays of the painter are perhaps intended rather as appropriately illusive than as strictly imitative of nature. No. 13, "The Den of Error," from the Faerie Queene, is in like manner sketchy, poetical, broad even to vacancy, and daring beyond what is usually risked in composition. No. 62, "The Sound in the Shell," the well known incident on the sea shore: No. 412, "The Listener," with some others, are by the same painter. No. 420, "The Brides of Venice," F. COWIE; a version of this oft-painted subject, simple in composition but peculiar in the feeling of its execution. No. 22, by H. J. PIDDING, and entitled "News from the Seat of War," with many others under the same name, are pictures of humble life. No. 87, by R. FOX, is an impersonation of Lady Macbeth, but too coarse and superficial for the worse half of the fated thane; the execution is not without merit though the conception be erroneous. No. 106, "A Rest by the Way," J. HENZELL, is a small picture containing a country girl attended by a dog; it is a small commonplace easy, firm, brilliant, and effective, though crude and inharmonious in

the landscape, an observation which applies to other productions by the same hand. No. 201, 'The Hungarian Piper,' J. ZEITTER, is a picturesque incident of the mendicant school, worthy of finish, but executed without any allusion to imitative surface. In his only tenement—a ragged coat, and with his child and all his worldly chattels on his back he "discourseth joyous musike" with his pipe, while his dog begs for coin. No. 37, 'Hungarians on their way to Presburg' in a snow storm, and some other productions by the same painter, resemble antecedent works. No. 45, 'Winter,' W. GILL, is a small picture containing children playing on the ice, and No. 57, 'The Card Players,' another simple subject under the same name, are examples of genre carefully executed, but not equal to the best works of their class. No. 78, 'St. Peter,' G. P. GREEN, represents the saint as "when he went out and wept bitterly;" it is a successful study, reminding the spectator at once of close observation of the best points of the Bolognese school. No. 225, 'Belinda,' T. ROBERTS, embodies from "The Rape of the Lock," the passage

"Know then unnumbered spirits round thee fly;

as a picture the work is distinguished by many beauties, but we should not read the "spirits" of the verse as the sprites or elves of faerie—such interpretation has before been given: the spiritual agency of "The Rape of the Lock" is the weak point of the poem, and the realisation of that agency upon canvas has always been the weak point of every composition in which it has been attempted. The head of Belinda lies uneasily with its halo of fairies. No. 281, 'The Story Book,' G. SMITH. A small minutely finished picture, showing a child intent on her story book; it is perhaps not equal to other works which have preceded it by the same hand, though still in colour and substantial roundness very like the living reality. No. 404, 'Reverie,' E. H. HARDEN. A study of a girl's head in profile; the face is well painted, but the hair is deficient in the necessary texture. No. 423, 'Jephthah's Daughter,' E. F. HOLT, is a representation of a figure in a contemplative pose; the spectator will wish that the features had been characterised by more of sentiment, and will also remark the absence of all significant type connecting the figure with the story of Jephthah. No. 455, by S. GODSOULD, is a study of the head of a girl; very like a portrait, full of vivacious expression; and No. 482, J. HALLYAR, entitled 'The Teetotaller and the Tippler,' is a composition which commands itself by its firmness of execution, and successful vulgarity of character. There are two figures, one sitting on a counter playing the violin, the other occupying a chair discussing his sixth bottle of Barclay and Perkins. There is no intelligible relation between the figures, and the subject is altogether undeserving of the execution and the taste evinced in the chiaroscuro—these, indeed, are worthy of subject matter of a more dignified class: but how often do we see similar instances? No. 357, 'The Lady of Shalott,' H. DARVELL, is a most injudicious selection of a subject, as provoking an unfavourable comparison between the present work and an exquisite version of the subject exhibited elsewhere last season.

The portraits are less numerous than we ever saw them on these walls. No. 118, 'Portrait of his Grace the late Duke of Beaufort,' J. R. SWINTON, presents a striking resemblance of the Duke. The same artist exhibits also No. 160, 'Portraits,' and No. 170, a 'Portrait of Mrs.

Calverly,' presenting the lady at full length; it is one of the best works we have seen under this name, but there is still a deficiency of brilliant flesh colour. A 'Portrait of the Duchess of Hamilton,' No. 101, is exhibited by R. BUCKNER. It is a small full-length, of which the excessive height at once strikes the observer; the figure is, however, graceful and unaffected, and the features are painted with much delicacy of execution. No. 67 is a 'Portrait of the Marquis of Douglas,' and No. 25, a 'Portrait of Lord Charles Hamilton,' by the same artist, in which the heads and figures are well drawn and painted; but the backgrounds are so dark that in a few years there will be no relief to the figures.

No. 497, 'Naiades,' is a poetical essay by C. RORI, composed of three semi-nude nymphs disporting themselves in the sea; the figures are well drawn, but the picture had been improved by a greater degree of tenderness and brilliancy in the flesh tones. No. 566, 'The Bridal of Andalla,' A. F. PATTER, is painted from the well known lines in Lockhart's Spanish Ballads, "Rise up, rise up, Zarifa," &c.; but the deceived Zarifa remains seated, while her two companions eagerly survey the bridal procession from their Alhambresque balcony, the minute ornamentation of which being studiously brought forward supersedes the figures in interest. No. 552, 'The Keeper's Companions,' H. HALL, is a picture of great merit as to the donkey on which the keeper is mounted, and the dogs and the keeper's hat, but the man's extremities have been underrated. No. 558, 'Too Hot,' W. HEMBLEY, is a small picture containing a single figure, that of a young rustic blowing his hot broth—a very truthful representation.

In the quality of its landscape the exhibition tells more effectively than in that of its figure composition, for while the excellence of these depends in so great a measure upon a high tone of intellectual cultivation, many most unexceptionable works of the former class are produced by a purely unimaginative imitation of nature. No. 108, 'Evening at Chelsea,' by J. B. PYNE, is an exquisite picture, wrought out of very ordinary materials. We are looking up the river towards Battersea bridge, the lines of the houses and the banks of the river running into the composition by a perspective adjustment so nice as to describe distance with a surprising reality. We had expected to have saluted this painter on the Rialto at Venice, or to have picked him up somewhere in sunny Sicily—but lo! we find him painting Chelsea Church and writing "Mixed Tea" on the thresholds of the Chelsea grocers. The sunny glow of this admirable picture is felt over the whole of this end of the room. It has no exaggerated colour, yet is it powerful in that quality by a treatment which raises all the warm and cool grays into colour at once rich and harmonious. It is in short a production embodying the rarest properties of Art. No. 213, a large picture at the opposite end of the room by W. WEST, describes 'The Gudvangen Branch of the Sogne Fiord, Norway,' principally a composition of vast rocks so lofty as to pierce the clouds—they enclose a little sinuous arm of the sea that mocks the grandeur of the stupendous rocks by which it is enclosed. The rocks are even minutely painted, but without injury in anywise to that massive breadth in which elevation chiefly resides. No. 523 is another work by the same painter; it is entitled 'Strata Rocks at Ilfracombe, Devon,' and the subject seems to have been rendered with geological accuracy. No. 576, 'Barmouth Sands, North Wales,' ALFRED CLINT,

presents a passage of sea-side scenery which this artist always realises with singular felicity, that is a plain of sand—the retiring flatness of the shore here is beyond all praise. In No. 28 he exhibits 'Evening after a Stormy Day near Ilfracombe, North coast of Devon,' a large picture in which is shown a tumultuous sea driving in against a rocky shore, with other interesting works. No. 69, 'St. Catherine's, near Guildford,' G. COLE, is one of the best works we have seen exhibited under this name, which attaches also to No. 91, 'Loch Labnaig and the Braes of Balquiddar, Perthshire,' a large picture describing Highland scenery with a herd of cattle in the foreground. There are many other works by the same painter, all much superior to any of the series that have preceded them. No. 130, 'A Summer's Morning on the Thames, near Streatham,' by H. J. BODDINGTON, is a large sunny picture slightly veiled in the mist of the summer's morning. The strength of the work lies in the weedy wealth of its nearest section, in which are described many varieties of luxuriant herbage, some fresh on the bank, others submerged in the stream, a verdant confusion more beautiful to the eye of the painter than the many-hued glories of the neatest parterre. The artist exhibits other smaller works all extremely substantial in their foregrounds, so much so indeed as here and there to make the foliage rather woolly. No. 149, by J. TENNANT, is a 'Road over a Heath, from Wimbledon Common.' To the twin sisters, Hampstead and Highgate, and also to Wimbledon Common, our school of landscape is much indebted but very ungrateful, because these too domestic locales are neglected for something positively less interesting. We are weary *ad nauseam* of the Grand Canal at Venice, of views in Sicily, and views of Naples, our painters work with gusto on the Monte Cavallo at Rome—we wish they would do a little more on the Monte Asino at Hampstead; this would at least be new ground to them and very refreshing to us. No. 179 is 'A Composition,' also by TENNANT; we wish it had been larger; it is full of poetic feeling, and like medieval Italy,—the banks of the Arno near Empoli. Nos. 44, 411, and 413, are three small pictures of passages of homely English scenery by J. WILSON, Jun., a kind of subject which he executes with the greatest nicety. The compositions come so well together that we can scarcely think he found anything already so admirably adjusted. They are charming in execution, but certainly too cold, and their being coloured almost as monochromes is objectionable—there is throughout little departure from green. The same artist contributes also several marine subjects, and by J. WILSON, Sen., there are No. 46, 'On the Thames,' No. 89, 'Waterfall, Perthshire,' &c. &c. No. 174, by W. W. GOSLING, is without a title, but the number is accompanied by a snatch of an old song—

"The wood wren sang and would not cease,  
Sitting upon the spray,  
So loud, he awakened Robin Hood,  
In the green wood where he lay."

Although the composition with its startled deer is more immediately suggestive of the soliloquy of the melancholy Jaques, yet not sufficiently romantic for either, it is, however, a production of great excellence, and apparently very carefully, as to drawing and detail, worked out from nature; in colour, nature is warmer. It is a passage of forest scenery large and broad, evidently a close imitation from a veritable locality—the principal object being a well-grown beech tree, of which the arms and smaller

boughs are made out with the utmost attention to detail. It is in a great measure shaded, and had the partial light been more forced, the effect had been infinitely better. No. 234, 'Lucken Chine, Isle of Wight,' J. DANBY. This is a freely painted sunny picture : the sun is opposed by one of the masses of the composition which breaks the sky, and the water is lustrous with warm reflection : the picture has much merit. In fruit and still life painting there is an admirable composition, No. 447, 'An American Market Basket,' S. ANDERSON. The principal object is, in reality, a basket filled with fruits and vegetables, with an accompaniment of game, fish, and other material, all painted with surpassing truth. No. 253, 'Fruit, Game, &c.' by W. DUFFIELD, is also a picture of the same class, but with more elegance in its distribution : the fruit is painted with the usual power of the artist, who has also contributed a figure picture, No. 338, 'The Gardener's Daughter,' a small composition finished with the utmost neatness of execution ; she carries a basket of fruit which, of course, is represented with perfection of simulation. There are a few notable examples of animal painting, as No. 7, 'Ponies in a Farmyard,' A. J. STARK, an unassuming composition which manifests the utmost earnestness of purpose. No. 208, 'The Denizens of the River Wye,' H. L. ROLFE, a salmon and some fine trout sustain the reputation of the artist as a painter of fish. No. 211, 'A Morning's Sport on the River Uske,' A. F. ROLFE, is another composition appropriately allusive to the gentle art. No. 221, 'Sheep—Early Morning,' G. W. HORLOR, is a composition in which the animals are naturally described, but there are now so many high class compositions of this kind, that to merit unqualified praise, animal pictures must be of extraordinary merit. No. 467, 'In Our Pasture,' W. H. HOPKINS, is another animal picture worthy of note. No. 478, In 'the Reapers' W. LEE, the figures are rendered with masterly feeling, insomuch as to support the reputation of the artist as a painter of rustic and coast figures.

The water-colour room contains a number of works of various degrees of pretension, a few are of a high degree of merit. No. 602, 'Sunset'—a study in crayon, T. L. ROWOTHAM, is very skilfully handled, but there is perhaps only one artist who has really succeeded in this department. No. 614, 'The Chapel in St Jacques, Antwerp,' S. READ, is a powerful drawing of a very difficult subject. In No. 640, 'The Haunted House,' by the same painter, the subject is carried out with a mysterious sentiment which at once suggests the title. No. 645, 'Hydrangea,' V. BARTHOLOMEW, is a drawing of a superb plant executed with all the masterly knowledge of the artist ; and in a similar department by Mrs. V. BARTHOLOMEW, the subject 'Fruit,' No. 718, is a representation of the most perfect natural truth. No. 688, 'The Three Pets,' Miss C. E. F. KETTLE, presents a miniature of a child, charming in colour and infantine expression ; and by the same lady, No. 720, 'The Daughter of Babylon,' also successful in expression, is an essay in another manner. Of others of which we would speak we cannot extend our notice beyond the mention of the names—as No. 611, 'Whitby from Upgang,' C. P. KNIGHT. No. 665, 'Portrait of a Child,' J. HAYLLAR. No. 668, 'Portrait of a Lady,' LOUISA ROBERTS. No. 696, 'Contemplation,' W. BOWNESS. No. 694, 'Study of Fruit,' MRS. WITHERS. No. 743, 'Roses, &c.' MRS. DUFFIELD, &c.

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IN AID OF THE PATRIOTIC FUND.

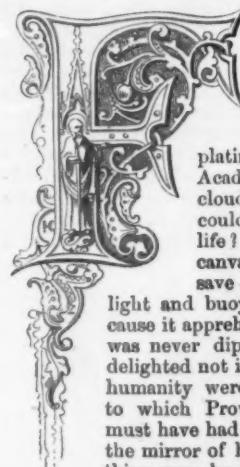
THIS is the most popular of the exhibitions of the earlier season ; day after day the room is thronged with the *élite* of the rank and fashion of the metropolis, with a proportional benefit to the fund for the relief of the widows and orphans of British officers who have fallen in battle. Under the immediate patronage of her Majesty and of his Royal Highness Prince Albert, with contributions from the younger members of the Royal Family, and her Royal Highness the Duchess of Gloucester—it possesses an interest far beyond that which has attached to any preceding exhibition of amateur art, and independently of that with which it is invested by the purpose for which it is instituted. To her Majesty and the Prince Consort, apart from the lustre shed upon the throne of these realms, all honour is due for the manner in which they discharge those parental and domestic duties among which we find the inculcation of a spirit of public usefulness in the adaptation even of accomplishments usually considered only ornamental. The contributions to the exhibition amount in number, according to the catalogue, to seven hundred and twenty-four, and "the committee regret the incompleteness of the catalogue ; the contributions are so numerous, and so many have not been received in time, that they intend without delay to add a supplement to this first edition, which only comprises a portion of the collection ;" a second therefore, and perhaps a third edition of the catalogue will be called for. These works are not presented as a challenge to public criticism ; if they were there are some of which we could speak in terms of unexceptionable praise as works of Art. They come before the public as offerings to a patriotic cause, and are therefore all entitled to respect as works of benevolence. The contributions of the Royal Family, as they are numbered in the catalogue, stand thus—'The Knight,' by H.R.H. the Prince of Wales ; 'The Battle Field,' H.R.H. the Princess Royal ; 'The Prince of Wales, afterwards Henry the Fifth,' H.R.H. Prince Alfred ; 'Prayer,' H.R.H. the Princess Alice ; 'Girl Asleep,' H.R.H. the Princess Helena ; and contributed by H.R.H. the Duchess of Gloucester there are not less than sixteen works—'The Capuchin Friar,' 'Head of a Girl,' 'Sketch of a Head with a Hawk,' 'The Game Keeper,' 'The Way-farer,' 'Peasant Girl,' 'Group of Angels,' 'A Cottager's Family,' 'Gleaners,' 'Apple Gathering,' 'The Ferry,' 'Shepherd in the Snow,' 'Fisherman and Girl,' 'Village Scene,' Peasants on a Bridge,' 'Virgin and Child.' The collection comprehends works in every department of art, and we observe pictures by painters of eminence contributed either by themselves, or by the proprietors ; also a few pictures of the Italian schools. An assemblage so numerous, although a great proportion of the works are small, involved necessarily great difficulties in hanging, thus very many drawings and pictures are not placed so advantageously as could be desired ; but inasmuch as the contributors are not animated by any spirit of competition, every allowance will be made for the size of the room in reference to the nature of the works, which for the most part are intended to be placed near the eye. The work by the Princess Royal is placed over the fireplace, and those of the other members of the Royal Family are distributed throughout the room so as to divide the throng of

visitors. Affixed to the picture by the Princess Royal, is a paper notifying that two hundred pounds are offered for the work. Three offers have been made, of which this is the last and greatest ; it is yet open to an advance, and it is to be executed in chromo-lithography, by which also a considerable sum will be realised, as the subscription list at one guinea each is already very numerously signed ; thus the amount derived from this work alone will be very considerable. In the early part of April the sum already realised for the fund was four thousand pounds, at which time the exhibition had yet in prospect three weeks of duration. The receipts at the door for admission were daily between thirty and forty pounds ; on one occasion they rose to forty-three pounds, hence may be formed some idea of the amount that will accrue to the fund from the charge for admission, and from the sale of works already disposed of. But as in all exhibitions there will be an unsold residue, we know not the views of the committee on this subject, but they will determine what is best to be done with the unpurchased remainder, as it may be presumed that the entire catalogue is absolutely at the disposal of the committee for the benefit of the fund. The contribution of the Princess Royal is virtually submitted to auction, there cannot therefore be any reasonable objection raised by any contributor why those which remain unsold should not be offered for sale in the same manner as the collection of a private gentleman. There is we think no other way of promptly and effectively making the most of the collection for the benefit of the fund. The catalogue, as we have already observed, is daily increasing : hence the interest of the exhibition will be fresh, even to the term of its brief duration, which is, we believe, limited to about the end of April, because at that time preparation must be made for the reception of French works for an exhibition of the modern art of that school. We have said that in this collection there are works of which we might speak in terms of unqualified praise, but as this, like all other collections, is of unequal merit, a detailed criticism in such a case is uncalled for, and a criticism of a few works would be invidious.

It will be observed, that the contributions of the Royal Family are figure drawings—some only outline, but all evidently resulting from a system of instruction which teaches drawing in the proper meaning of the term. There is, as might have been expected, a preponderance of landscape ; we wish it were otherwise, because essays in figure and form indicate the study of form, and must ultimately secure to the student a power which can be acquired by no other course of study. A glance, however, at the works contributed sufficiently shows that amateurs have greatly advanced, as well in execution as in taste, since Harding many years ago published, in his work on the lead pencil, his examples of the style of drawing taught in that day. That her Majesty and H.R.H. Prince Albert should have been pleased to permit the contribution of these drawings, has not only given to the exhibition a singularly attractive feature, but one without which neither its interest nor substantial results could have been what they already are : and we may indulge a hope that upon some future occasion we shall again see the progressive works of the royal students in another of those acts of graceful condescension by which the Queen so much endears herself to the hearts of her subjects.

BRITISH ARTISTS:  
THEIR STYLE AND CHARACTER.  
WITH ENGRAVED ILLUSTRATIONS.

No. V.—WILLIAM COLLINS, R.A.



OREMOT among the class of artists whom we described last month, when writing of Frederick Goodall, as "sunshine painters," for want of a term whereby the character of their works might be better expressed, stands William Collins. The question had frequently occurred to us when contemplating year after year his pictures in the Royal Academy and the British Institution, whether the clouds of disappointment, neglect, and despondency could ever have passed across his pathway through life? certainly their shadows rarely rested on his canvases; no, nor any of the clouds of heaven, save those which are brilliant with sunshine, or so light and buoyant as to tranquillise the heart rather than cause apprehension. His pencil, unlike that of Constable, was never dipped in the colours of the thunderstorm; it delighted not in the warring elements: the fierce passions of humanity were never perpetuated by it, nor the miseries to which Providence sometimes subjects the good. Collins must have had a tender and gentle nature if his works were the mirror of himself; and such we believe them to be: one thing may be assumed as a fact, from his published letters, how, in his own dark hours of trouble, his spirit maintained its serenity and found comfort by looking upwards.

The biography of this artist,\* from the pen of his son Mr. Wilkie Collins

—who has since risen into fame as the writer of some admirable works of fiction,—leaves little unsaid which could be told of him: we shall therefore refer to these volumes for the information now laid before our readers.

Collins was born in Great Titchfield-street, London, on the 18th of September, 1788: his father, a native of Ireland, came over to England and settled here, supporting his family by his literary talents and by dealing in pictures: the latter vocation, it seems, had no little influence in determining his son in following the career in which he afterwards became so eminent. Under the guidance of his father and of George Morland—a friend of the family, the young Collins made some progress with his pencil: even as a child he had evinced so great an aptitude for Art that his father would sometimes predict he might live long enough

"to see poor Bill an R.A."

In 1807 he entered as a student at the Royal Academy, and also contributed two pictures, both of them views near Millbank, to the Exhibition; his biographer thus refers to this period of his life:—"Mr. Collins's attention, during his attendance at the Royal Academy, was devoted to all branches of its instruction most necessary to the School of Painting, towards which his ambition was now directed—the portrayal of landscape and of domestic life. As a student his conduct was orderly, and his industry untiring. Among his companions he belonged to the unassuming steadily labouring class—taking no care to distinguish himself personally, by the common insignia of the more aspiring spirits among the scholars of Art. He neither cultivated a moustachio, displayed his neck, or trained his hair over his coat-collar into the true Raphael flow. He never sat in judgment on the capacity of his masters, or rushed into rivalry with Michael Angelo, before he was quite able to draw correctly from a plaster cast; but he worked on gladly and carefully, biding his time with patience, and digesting his instructions with care. In 1809—two years after his entrance within the Academy walls—he gained the silver medal for a drawing from the life."

Collins, as we have already seen, began to exhibit early, both at the Academy and the British Institution; his contributions for the first year



Engraved by J.

TH : FISHERMAN'S DEPARTURE.

J. & G. Nicholls.

or two being small landscapes displaying the timidity and inexperience of a juvenile hand: they were, however, noticed approvingly by some of the gentler critics of the day. In 1811, one of his exhibited works, "The Young Fisher," was purchased by the Marquis of Stafford for 80 guineas, a good price for a picture by a comparatively unknown young artist; indeed, his receipts this year were of a most satisfactory nature, for he disposed altogether of seven pictures, for which he received 317 guineas; but the family demands upon his resources were of such a nature as to leave his purse always empty: four years from this date we find him telling Sir Thomas Heathcote that "the whole produce of a twelve-month's study and its attendant expenses, has been rewarded by about

one hundred guineas." The death of his kind father, however, in the following year, was a sad blow to his prospects of independence, irrespective of the sorrow occasioned by his loss: the elder Collins had been for some time in considerable pecuniary difficulties, and after his death, the furniture and effects were sold for the benefit of his creditors, the young painter himself giving up some of his recently finished pictures, or rather sketches, to assist in the liquidation of the debts due from his father. "So completely was the house now emptied, to afford payment to the last farthing of the debts of necessity contracted by its unfortunate master, that the painter, and his mother and brother, were found by their kind friend, the late Mrs. Hand, taking their scanty evening meal on an old box,—the only substitute for a table which they possessed. From this comfortless situation they were immediately extricated by Mrs. Hand, who presented them with the articles of furniture that they required."

\* "Memoirs of the Life of William Collins, Esq., R.A., with Selections from his Journal and Correspondence." By his son, W. Wilkie Collins. 2 vols. Published by Longman & Co. 1848.

And yet it was in this year, and during this family affliction, that he painted the picture which at once made his name famous : it is one of the very few compositions of a sorrowful nature with which his pencil is associated : perhaps the circumstances through which his family had so recently passed, may have suggested the subject to his mind : the *SALE OF THE PET LAMB*, purchased for the sum of 140 guineas, from the Academy exhibition of 1813, was one of the leading stars of the gallery. What a touching story is told in this simple rustic scene ; how truthfully and naturally is it expressed ; and what an amount of childish misery and solicitude is manifested by the majority of the actors in it. First, there is the butcher counting into the hand of the matron the price he is to pay for the little favourite ; by the side of the mother is one of her children entreating her with tears not to dispose of the pet ; the poor child knows not what stern necessity compels the separation :—

"Oh, poverty's a weary thing,  
'Tis full of grief and woe."

Foremost in the group below is a sturdy, good-natured-looking butcher-boy, waiting to wheel away in his barrow the victim of the slaughter-house ; a young child is endeavouring to push aside the juvenile man of

business : one boy is taking a last farewell of the pet, while another, somewhat older, appears to be suggesting the expediency of carrying it off and hiding it, and another of the family offers it a parting draught ere they are separated for ever. We have seen children weep over this most pathetic picture, full of incidents which, when it was exhibited, "possessed themselves, unresisted, of the feelings of all who beheld them,—from the youthful spectators, who hated the butcher with all their souls, to the cultivated elders, who calmly admired the truthful ease with which the rustic story was told, or sympathised with the kindly moral which the eloquent picture conveyed." It was engraved for one of the annuals.

Another picture exhibited this year—1813—is of a character in some degree similar to that of the "*Pet Lamb* :" it is called, "*The Burial-Place of a Favourite Bird*,"—a subject evidently arising from the painter's recent bereavement. A group of children stand in the foreground of the composition, under the spreading branches of a large tree, engaged in their melancholy task : one boy is digging the grave, while another stands by his side with the dead bird wrapped in a shroud of leaves ; the background is occupied by a wood dimly fading away into the distance. The subject is treated with much simple practical feeling. His two Academy pictures of 1814, "*The Blackberry-Gatherers*," purchased by his friend,



Engraved by]

RUSTIC HOSPITALITY.

[J. & G. N'cholls.

Mrs. Hand, and the "*Birdcatchers*," purchased by the Marquis of Lansdowne, gained for the painter admission into the rank of Associate of the Academy.

In 1815, Collins paid a visit with his friend Stark, the clever landscape-painter, who is still living and practising his art, to the family of the latter in Norfolk : here, especially about the coast near Cromer, he made many of those sketches from which, in subsequent years, some of his best pictures of coast-scenery were painted. Whatever he produced at this time found purchasers ; but, as his son and biographer writes, "The nation had not yet rallied from the exhausting effects of long and expensive wars ; and painting still struggled slowly onward through the political obstacles and social confusions of the age. The remuneration obtained for works of Art was often less than half that which is now realised by modern pictures in these peaceful times (1848) of vast and general patronage. Although every succeeding year gained him increased popularity, and although artists and amateurs gave renewed praise and frequent encouragement to every fresh effort of his pencil, Mr. Collins remained, as regarded his pecuniary affairs, in anything but affluent, or even easy circumstances." There is an entry in the artist's own private diary, dated April 13th, 1816, which shows his position at this time with respect to money matters :—"Chatted with a visitor till twelve, when I posted this dreary ledger, on a dreary, black-looking April day, with one sixpence in my

pocket, seven hundred 'pounds in debt, shabby clothes, a fine house, a large stock of my own handy-works, a certainty (as anything short of "a bird in the hand" can be) of about a couple of hundreds, and a determination unshaken—and, please God, not to be shaken by anything—of becoming a great painter, than which I know no greater name."

This state of pecuniary embarrassment pressed heavily on the young artist's mind, and, as a consequence, he began to consider whether a class of pictures hitherto comparatively unknown to the public might not find greater popularity than that he had as yet attempted. Two pictures he had painted from sketches of coast scenes made at Cromer, he had sold at good prices—good, that is to say, considering the sums then paid—one of them to Sir Thomas Heathcote, who proved himself a kind and generous friend to Collins on more than one occasion. Both of these works were exhibited at the Academy, and the favourable judgment accorded to them determined the artist to proceed onward in the same direction : and thus began another epoch in his life. To prepare for this new pictorial enterprise he went down to Hastings, then a mere village of fishermen, where he continued some two or three months, making, as he writes to Sir Thomas, "a sufficient number of sketches and observations to complete the pictures I propose exhibiting in the ensuing season." These pictures were entitled "*Fishermen coming Ashore before Sunrise*," purchased by Collins's friend, Mrs. Hand, and "*Sunrise*," bought by Sir

John Leicester, afterwards Lord De Tabley. The latter work especially is one of the finest of its class he ever produced : to it, writes his biographer, "a melancholy interest attaches. As it was the first, so it was among the last of the great sea-pieces he ever painted ; a repetition of it having been produced by him at the Exhibition of 1846, the year in which his employments in the Art ceased for the public eye for ever !"

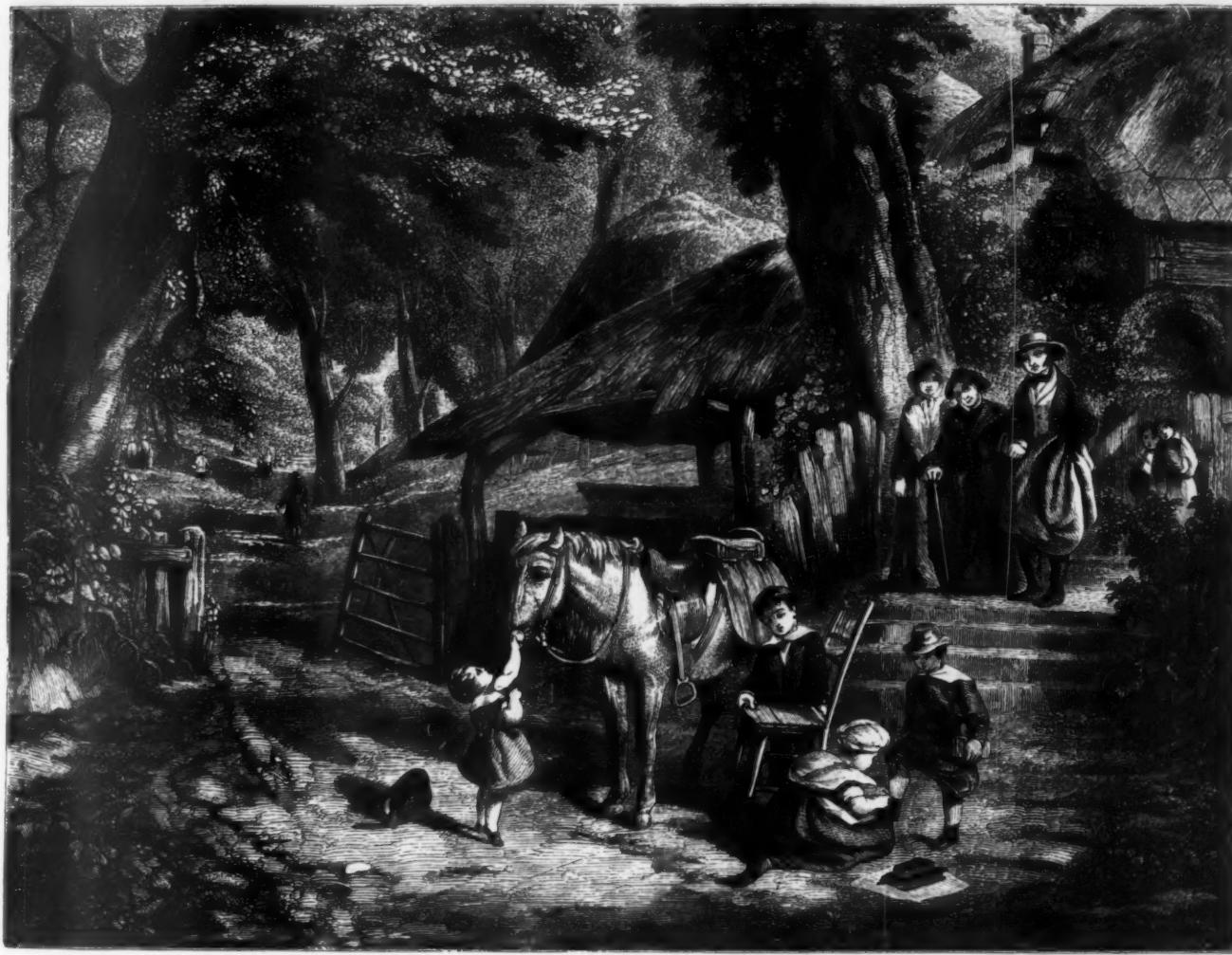
A journey of relaxation he made to Paris in 1817, in company with two brother painters, Mr. Leslie, R.A., and Washington Allston, A.R.A., produced two pictures of still another class of subject, that showed the versatility of his powers : these were "The Departure of the Diligence from Rouen," sold to Sir George Beaumont, and "Scene on the Boulevards," bought by the Duke of Newcastle. We mention the names of the purchasers of Collins's pictures to show that his works fell into the hands of the most eminent connoisseurs of his time ; among whom also was George IV., then Prince Regent, who bought from the Academy in the same year (1818) his "Scene on the Coast of Norfolk ;" this picture is being engraved for our series of "Royal Pictures :" we shall have to speak of it when the print comes before our readers. Like many other artists who have obtained renown as historical or landscape painters, Collins rarely passed a year of his earlier life without exhibiting one or

two portraits, executed not so much from a love of this style of painting, as to add to his income.

In 1820 the wishes of his lamented father were realised—"poor Bill" was elected R.A. ; a well-earned tribute to his merit, yet bestowed at a much earlier age than artists are now, generally, accustomed to receive such an honour.

Passing by the next five or six years, during which Collins visited Devonshire, Edinburgh, and one or two other places, our circumscribed space compels us at once to notice, in the order of time, his other pictures which are here engraved.

**THE FISHERMAN'S DEPARTURE** was painted, in 1826, for Mr. Morrison, a well-known collector, who paid for it 350 guineas, the largest sum, with four exceptions, Collins ever received for a picture. Two years afterwards he repeated this work for Mr. Chamberlayne : it has also been twice engraved ; once on rather a large scale, by Phelps, and again, by C. Rolls, in the "Amulet." This is a beautiful specimen of Collins's coast-scenes : the time is evening ; the moon gradually rises behind a mass of dark clouds : her beams already tremble on the tranquil waters of the sea, and tip with a soft light the jagged edges of a range of cliffs, stretching on the right of the picture from the foreground to the extreme



Engraved by]

SUNDAY MORNING.

[J. &amp; G. Nicholls.

distance. The cottage of the fisherman is elevated far above the beach, and at its door are various members of his family, assembled to witness his departure : the fisherman himself is taking a farewell kiss of one of his young children ; his eldest boy stands by his side, laden with boat-cloak, lantern, &c., for the night of toil. To the left of the picture stands a fine Newfoundland dog, waiting, at the top of a flight of rude wooden stairs that leads to the beach, his master's departure. The picture is a truthful, unexaggerated bit of nature.

**RUSTIC HOSPITALITY** was painted in 1834, for Mr. John Marshall (of Leeds, we believe) ; a repetition of the picture was afterwards made for Mr. Hogarth, of the Haymarket ; an engraving from this was published by him in his "Finden's Gallery of Modern British Art." It may be affirmed without much fear of contradiction that none but a man of genuine kindly heart could have entertained such a subject, or rather could have "thought" it. "On the withered trunk of a felled tree," it is thus described by the painter's son, "before a cottage gate, sits the object of 'Rustic Hospitality.' His coarse, dusty garments, his listless position, and his half-suffering expression of countenance, indicate his humble station in life, his weariness, and the distance he has journeyed. In the middle of the picture is a group of three children, in many respects the

happiest the artist ever painted. One fair, healthy little girl advances slowly and seriously towards the traveller, carrying a jug of beer, with a younger sister by her side, who is turning to run away at the unusual sight of a stranger's face ; while a chubby urchin, still more shy, crouches behind them both, taking an observation of the new guest from the securest position he can find. \* \* \* At the opposite extremity of the picture is the cottage gate. The door of the principal room in the little abode behind it is open, and reveals the figure of the mother of the young cottagers, occupied in cutting bread and cheese for the traveller's meal. All the accessories of the picture suggest the primitive retirement and simplicity of the place and its inhabitants. \* \* \* The breadth and grandeur of light and shade, and the deep richness and transparency of colour, discernible in this picture, testify to the painter's successful study of the theory and practice of the old masters, and add forcibly to the sterling attraction of his simple and natural illustration of the subject."

The picture of **SUNDAY MORNING** is another of those rural English scenes with which the name of Collins is so closely associated. It was painted in 1836, for the late Mr. George Knott, and at the dispersion of his collection, consequent on his decease, was purchased by Mr. George

Bacon, of Nottingham, in whose possession, we believe, it still remains: it has been engraved, in mezzotint, by S. W. Reynolds. There is a charm in this composition which at once throws back the thoughts to a past period of the peasant-life of England; it is the representation of a passage, so to speak, in our social condition, that has mainly contributed to exalt our national character, and to bring down a blessing upon our country: it will be a dark day for us when our "Sunday Morning" greets us with any other aspect, or with other music than

"The sound of the church-going bells."

From a pretty thatched cottage, around which roses and honeysuckles, and many other sweetly-scented flowers grow luxuriously, a couple in the prime of life lead forth an aged parent for "the worship of the sanctuary;" a pony, with pillion on its back, waits to carry the old lady through that shaded green lane, short though the distance be, to the church whose spire peeps through the farthest extremity: the eldest boy has brought out a chair to assist his grandmother in mounting the animal; a younger brother (we warrant he is a bit of a beau in his way) has impressed a sister into his service to fasten his boot-lace; and the youngest of the family is elevated on tiptoe to thrust an apple into the

horse's mouth. There is not a fragment of the composition that does not exhibit a touch of genuine nature, while "over each and all the same pure and peaceful sentiment presides. In the most trivial, as in the most important objects, the resources of Art are used with equal skill and equal power to produce that impression of mild religious tranquillity which the successful treatment of the subject demands, and which makes this picture at once an eulogium on the humble piety of the English peasant, and a homily on the reverence that is due to the Christian's Sunday."

This picture and another, "Happy as a King," a duplicate of which is in the Vernon Gallery and has been engraved in the *Art-Journal*, were the last works exhibited by Collins ere, with his family, he took his departure from England to visit Italy. He left London in September, 1836, and remained abroad almost two years, during which time he visited the cities of Italy most renowned for their treasures of Art. The curiosity of the cognoscenti was aroused on his return to know what effect his continental travels might have upon his future works. "Collins," writes his intimate friend Wilkie to Sir W. Knighiton, "is painting from Neapolitan subjects—a new dress for his Art. He is much in request as a lion, and his subjects excite curiosity; so that we hope a line of



Engraved by

THE SALE OF THE PET LAMB.

[J. & G. Nicholls.

success may attend him." When the pictures were completed, Wilkie speaks of them thus:—"Collins has finished three pictures, and most happily. I took Segnier"—the well known picture connoisseur—"to see them, who thought them as fine as Collins ever painted." Of the works produced after his foreign sojourn, and which are the results of his visit to Italy, our space only allows us to advert to one, but that one the farthest removed from all previous efforts as could possibly be. It is a passage of sacred history, "Our Saviour with the Doctors in the Temple." "He had already startled," writes his son, "the attention of the world of Art on more than one occasion, by variety in subject and treatment, but this year (1806) he put the finish to the surprise of painters, patrons, and critics, by exhibiting an historical picture drawn from the highest of all sources, the history of our Saviour." Our own comments on this work when it was in the Academy were summed up in these words:—"As a first effort in a new path, its effect is startling: it is such a work only as a man of unquestionable genius could produce." It was purchased by the Marquis of Lansdowne.

For the first six years after Collins returned from Italy his pictures were chiefly from sketches made in that country; the last three years of his life, namely from 1844 to 1846, both years inclusive, his pencil reverted

to its earliest associations, its first loves. The most remarkable of these is his "Early Morning," exhibited in 1846, and purchased by Mr. Gillott, of Birmingham: it is a noble picture, painted though it was under much bodily suffering and corresponding prostration of energy: Mr. Ruskin says of it:—"I have never seen the oppression of sunlight in a clear, lurid, rainy atmosphere, more perfectly or faithfully rendered, and the various portions of reflected and scattered light, are all studied with equal truth and solemn feeling."

Collins died on the 17th of February, 1847: the history of such a painter cannot by any possibility be compressed into so small a compass as is allotted to the writer in these pages: the notice is only a brief epitome of a career full of well-earned honours while the subject of it was living, and still briefer comments upon works which will make his name immortal in the annals of British Art. The bright side of English peasant-life has never had so able an exponent through the medium of the pencil, nor so winning an illustrator: the cottage of the rustic and the fisher's hut are abodes of happiness as Collins pictured them (and he threw over them no illusory charm), and the mind becomes tranquillised when the eye rests on the quiet surface of his sunlit seas: the contemplation of such Art as his is true enjoyment.

## A NEW STYLE OF ARCHITECTURE.

It is not long ago that the "Royal Academy of Arts" at Munich, offered a prize for the best plan of a building which was to serve as a sort of college; where, under one roof as it were, instruction should be given to the more advanced scholars in the various departments of human knowledge. This task, it would seem, was not one presenting any extraordinary difficulty in the execution. There was, however, a clause which, it appears to us, at once precluded all hope of success. The aim to be kept in view was, according to the Programme issued by the Academy, "*the blending of the elements and peculiarities of the various styles of architecture; or, the development of each of these in such a manner as to produce one not hitherto in existence, so that the style chosen be original, and not specially belonging to any already known, or at least not to any as at present developed.*"

The reasons why such conditions must preclude all hope of success in the attempt, are so admirably set forth in the following observations made by a friend of ours in answer to the Academy, that we unhesitatingly offer them to the English reader for his attentive perusal. The "Common Sense Remarks" with regard to the end and aim of a building, the formation of style in architecture, the sources and growth of ornament, are all so apposite that they must be apparent to every one; and nowhere might such plain, natural reasoning be more generally useful than in this country, where conventional forms have become the standard, and where custom, fashion, and precedent are acknowledged authorities.

If we are to judge by the specimens everywhere to be seen around us,—club-houses, dwelling-houses, gin-shops, shop-fronts, villas, chapels, railway-stations, public galleries,—it would appear that such "Common Sense" observations may be disseminated, without any fear of their being found superfluous.

It is to the unfortunate circumstance that, *at starting*, the architect generally puts "Common Sense" aside, all the misappropriateness which shows itself later, as well as many a mad vagary as to ornament, is owing. The first step being in a wrong direction, all the succeeding ones naturally lead further and further from the right path. Now we are of opinion that, if Mr. Ruskin were to insist and repeat again and again such "truths" as make up the first paragraphs of the subjoined remarks, he would be doing more real good than his lectures in favour of bow-windows and shop-front decoration.—Mr. Ruskin's lectures may be as true as they are eloquent, but we think the instruction he gives, and which he wishes to be popular, will fail in its purpose, because it is unadapted to the minds of those intended to receive it; minds which, being in no wise prepared—by nature or otherwise—for such communications, do not know what to make of the information when they have got it. It is like placing Moore's "Melodies" in the hands of an Irish peasant to whom the mysteries of A. B. C. are as yet unknown. On those subjects dearest to Mr. Ruskin the popular mind in this country is in a state of utter ignorance. And be it well understood that by the words "popular mind" it is not intended to confine our assertion to the handi-craft class, or those whose worldly means are narrow; the assertion, on the contrary, is meant to extend to those whose opportunities make their want of such knowledge quite astounding and inconceivable.

Worse, far worse, and more difficult to contend with than absolute know-nothingism, there are false notions, perverse wrong-headedness, and an awful reverence for the Conventional to be battled with. Thus the good seed which Mr. Ruskin is desirous to scatter abroad, falls not on waste land—where there might be a chance of some, at least, springing up—but on a soil already over-run with such a dense, rank under-growth, that it is scarcely possible for a new and more useful vegetation to take root.

The most desirable of all, if attainable, would be to cause the popular mind—the Public—to unlearn all that has been hitherto taught re-

specting architecture. Or rather,—to speak more correctly, for in reality it has been *taut* nothing,—the chief endeavour should be to get rid of those conventional views as to the "classic," the befitting, and the "gentle," which we seem to have inherited we know not how, and still to go on following we know not why. Such notions are detrimental to progress in Art, as "redtapery" is hindrance to the furtherance of what is necessary in public business. Both induce, if they do not arise from, common-place and narrow-mindedness, two qualities which never yet were known to recognise what was original, and which are still less able to produce it.

Architecture in England is far more in need of a "Pre-Raphaelism" than its sister art. In the one it might, and probably would, do good thus to go back to an "anti-affectation" age, when the art was still struggling with the natural gestures of an infant; natural though infantile. In painting however, this "movement" was uncalled for: it has a more monstrous affectation, and, as such, with a pride-aping humility, pretended to be able to find nowhere what it sought save in a remote anti-affectation and anti-conventional period. It is not the only *ism* that has taken this direction.

We have still much to learn in painting—to un-learn however, comparatively little. In architecture it is the reverse—we have a great deal to unlearn before setting about learning what we do not yet know. Such are the premises which afford scope for a pre-Raphaelite system, be the department of knowledge what it may to which it is applied. Were such an one brought to bear for the improvement of our domestic architecture, it would at least have the merit of being logically consistent, as far as the laws of cause and effect are concerned. But with pre-Raphaelism properly so called, it was no pressure from "without" that called forth its peculiar endeavours: it was not an emanation arising from the special emergency of the art: it was nothing but a personal whim which showed itself in this particular fashion; unresponded to because not wanted.

Though a movement in Art, it was not in Art alone that the motive powers which produced it are to be sought: there were other influences, certain *isms*, also, extraneous and only bearing on Art by a side wind, which all worked together to set the new wonder a-going. The whole thing wanted, in a word, one necessary ingredient of success—it was not genuine.

But to return to architecture, and our friend's reply to the Academic Programme. It does not contain any theory, but sets forth merely some plain first principles, irreversible, as we conceive them to be, on account of the broad, sound-sense basis on which they rest. After alluding to the conditions contained in the clause above given, he proceeds as follows:—

"For an able architect it would not be difficult to prove that a blending of the various styles is in itself, on account of the impossibility of making the elements of each harmonise for constructive purposes, a thing quite unattainable. Moreover, decoration, as such, blossoms and grows up with the particular style to which it belongs, and is not to be changed and applied here or there according to whim or fancy."

"But to proceed logically, as is the case with the explanatory remarks in the Programme, I must also in a few words hint at the chief moments in the existence of a style, and which give rise to it. A man builds a house *because* he wants it, and *as* he wants it. According to what he intends to do in it,—to dwell there, to pray, teach, judge, to produce, or to store; according, on the other hand, to what it is against which he will form a protection—from heat or cold, rain or sunshine, snow, wind, water, balls or bombs, will he build it in this way or in that; and in every country, moreover, according to its climate, soil, customs, disposition, chief occupations, and the materials that are to be found there, and which it is usual to employ. But man is never contented with a thing that is merely just fit for the intended service, and nothing more, and be it never so perfect, he desires also to have it beautiful. The veriest shepherd boy adorns his stick with rings and

carving as well as he is able, and the poorest wretch sticks a feather or a flower in his old worn-out hat. How, then, should man not think of adorning the house wherein he dwells or worships the Deity! This decoration will of course form itself according to the mind and nature of the people and the land, according to their notions of the Supreme Being, according also to what surrounds them, and conformably to the animals, plants, and stones whence the individual takes his ideas, and in accordance, too, with the stuff or material which he has to employ.

"Now from out all these circumstances and influences a certain mode of building will be formed which must develop itself, grow, and change with the people among whom it has become indigenous; with that people's power, necessities, experience, and manual dexterity; with its faith, manners, and social arrangements. With the people it will flourish and morally decay, like the language.

"This it is which is termed Style. All these, indeed, are mere old truths, often heard and often repeated, and all the world knows them:—of course the authors of the Programme too. But I repeat them here to account for my astonishment that they therefore did not determine to leave every style where it arose and had developed itself, and did not come to the conclusion that a style can neither be invented or developed by a single individual, BUT ONLY BY THE SUM TOTAL OF ALL THE LIFE OF A LONG PERIOD AND OF A WHOLE PEOPLE.

"This is plainly seen in the circumstance that when a certain style flourishes, everywhere in daily life forms are to be met with wonderfully harmonising with it: in writing, dress, arms, ornaments, and every implement, from the imperial crown to the housewife's thimble: in the cut of the hair even, in the beard, attitude, gait, and games. This is distinctly perceptible in every age: to us perhaps it is most striking in that which is nearest us, the Rococo period. Certain it is that for the perfect success of a NATIONAL building all those occupied with it must aid, not with hand and arm only, but with national wit and feeling, and national joy also."

After combating the notion that at any period whatever an Art which, like architecture, stands so in need of the aid of science—and especially that exactest of sciences, mathematics—could possibly have produced any work unconsciously, as it were, or without reflection, he adds that just this very circumstance must ensure the condemnation of an intermixture of styles; each one foreign to the other, each, too, having arisen under quite different conditions and necessities. As little, also, can it be conceded that a single brain is able to improvise what was hitherto only the work of the similarly-feeling and similarly-thinking heads and hearts of a whole land during a long period of time. He then proceeds—

"It will naturally be true, that a single gifted individual once invented the arch, another the pointed arch, a third this, and a fourth that, vaulting, as one or other person may have discovered this or that decoration; and that we owe the production, application, and employment of many a material to the pondering and happy thought of certain individual persons. And of course this is of the greatest influence on the mode of building. All this, however, did not arise suddenly and at once; nor does this constitute 'style.' Style is, as the Programme itself observes, 'a result and a manifestation of the time, and its strivings,' and cannot therefore be invented any more than the Period itself which gave it birth, or the Civilisation which has fostered it like her other children.

"The cause of the strange demand, that the competitors for the prize shall embody the ideas and strivings of the present time in a new style, is clearly to be found in a misconception of the sense in which architectural style can be said to be a mirror of national character, and an embodiment of the feelings of the age.

"A style in architecture is not a personification of the people, as for example John Bull or Brother Jonathan; nor is it a picture, a portrait of the type of a particular period, as a good novel or good drama may be. The people of the country is not allegorised in it, as for ex-

ample, the Emperor Maximilian in the old poem 'Theuerdank.' The character of a people is not to be recognised in its buildings, as we recognise in a satire, in the invented personification, the real person intended; but rather in the sense in which the true Götz of Berlichingen may be termed a mirror of his age, and his autobiography a mirror of his whole being. For the style of building of a nation is not its portrait, its counterfeit, neither is it an allegory; but it is its child, its fruit, one of its deeds, call it what you will; it is its counterfeit only in that sense when we speak of a daughter as the counterfeit of her mother. In a word: a building is not made in this way or that IN ORDER THAT the period of its origin and the nature of the people may be recognised in it: but we recognise both in it BECAUSE it is made as it is. This harmonising with the age and the people is not aim but result.

"To demand of an architect 'to invent a new style, to form a new one by an amalgamation of those styles at present existing, or from one of these to develop totally new forms,' is the very same thing as to require of a philologist to make as quickly as possible either a *bran new language out of Greek, German, and Latin*; to concoct a *pleasing dialect*; or to develop any one of these in hitherto unheard-of forms.

"The Renaissance style, which I will here take as an example, is neither a compound of all existing styles, nor a new one with forms not hitherto known, BUT IS MERELY THE ANTIQUE with a MODERN ACCENT; the transition of an old language to a new one, but no *lingua franca*.

"Nor did it spring into existence over-night, and to order, any more than in the week after the overthrow of the western Roman empire Italian was spoken instead of the Latin tongue.

"The spread of the Gothic over nearly the whole of Europe, and the somewhat changed physiognomy which it assumed in foreign lands, is no proof that every other style is also able thus to naturalise itself, or is capable of development in quite new, undiscovered forms. The latter circumstance, moreover, has not occurred. The former, however, may be explained quite naturally by the power of the German mind, everywhere victorious, and by the Christian doctrine and medieval chivalry and romance which, at the same time and in the same manner, spread over nearly all Europe, so that in each land, with but trifling alterations, mode and taste were satisfied.

"It is also to be remembered that many a thing will allow of being transplanted from the north to the south, but not vice versa; much so as the German apple-tree, which will bear removal to Italy, but not the olive to Germany.

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"But nothing can show more clearly the impracticability of the fundamental idea here set forth, than the contradictions in which the Programme gets entangled by its endeavours to defend and to explain it.

"Climate and material, for example, are given as important moments in the formation of style, and yet forms are to be employed, fitted for quite another climate and quite another material. We are desired to remember that it is in Germany that the building is to be erected, and hence old German architecture dare not be lost sight of, and yet it is required that Greek breadth and Gothic height be also turned to account.

"The assigned task will be considered as fulfilled, 'if, the building, thoroughly answering the purposes for which it is intended, be an intelligible expression of the character of the period, and an embodiment of the ideas of the time, all technical improvements and discoveries being also therein employed:'—which certainly is thoroughly correct.

"But in the Programme the character of the period is pourtrayed as 'a striving to cultivate nationality and to give to it a shape.' This striving surely cannot find an intelligible expression in begging and borrowing the architectural ideas of all countries and peoples—which were quite conformable to the democratic doctrine of the solidarity of the nations—but rather in the very contrary; in the return to purely native Art, a step which almost unconsciously, has of late been made.

"Were individuals to endeavour on their own account to invent a style in such architecture, no doubt, 'the spirit of the time' would be plainly expressed, which with contemptuous self-conceit looks down on the manners and wisdom of our ancestors; and, the foes of order and rule, would from out their remains, only pile up worthless castles. In such buildings the spirit of fair freedom would not be found; of freedom that listens attentively to the lessons of history, that works in quiet and powerfully like nature, and which above all loves and cherishes what its native land has produced, and whatever tends to its honour, profit, or its good.

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"If indeed, as the Programme asserts, there really does exist 'a striving to give architecture a new national form,' it is only in a *national* manner that anything is to be attained, and not by going to beg in foreign lands. My firm opinion is that the surest way to obtain something worth having would be to say to an able architect: 'I want a building for such and such a purpose: there is the site!'" C. B.

#### BRITISH INDUSTRIES.

##### NO. II.—CLAYS AND STONES EMPLOYED FOR USEFUL OR ORNAMENTAL PURPOSES.

THE sketches which have been given of the various raw materials gathered from the mineral kingdom would be incomplete, if the earthy minerals were not included. The manufacture of pottery and of glass in all their varieties, depends entirely upon this class of mineral product; and the value of our building, and even paving-stones is so great, that they demand especial attention. Beyond this, it is important that such stones as admit of being carved, or wrought into objects of ornament, should be noticed. It is certain that Great Britain and Ireland produce a far larger variety of beautiful rocks than any other locality of a similar area in the world; and it is equally certain, that sufficient attention has not been directed to our stores in this direction.

The clays claim our first attention. Clay is a mixture of alumina and silica, coloured more or less with iron. Lime and magnesia very commonly are found combined in our clays, altering their character.

The common clay, or loam, is well represented by the clay of the London basin, which is employed in the manufacture of bricks, tiles, drain-pipes, and some varieties of coarse earthenware.

Clays of a character analogous to this, varying much in colour, and in physical as well as chemical character, are spread over every part of the kingdom, and give rise to an immense amount of labour. It is not necessary to give any description of the processes by which bricks are made; or, at present, to detail the mode of forming drain-pipes or tiles. There is one branch of industry, however, connecting itself with our clay formations, which, from its interesting character, cannot be omitted. That is the conversion of clay and clay-slate, or shale, into alum.

It need scarcely be said, that the pure earth of clay is called alumina; and this earth, combined with sulphuric acid, forms the sulphate of alumina—the alum of commerce.

Some alum is manufactured from a clay-slate formation known as alum-schist: this slate contains iron pyrites, and is usually mixed with more or less bituminous matter. When these schists are exposed to heat in the open air, they undergo a chemical change, and the iron pyrites is converted into sulphate of iron. The sulphuric acid

of the iron is gradually transferred to the clay, and sulphate of alumina is formed. Some alum slates, upon being piled in the open air, and moistened, become spontaneously hot, during the process of oxidation which is going on; and, by degrees, they fall into powder, out of which the alum is dissolved. The manufacture of alum is carried on to a large extent at Whitby, where the alum-shale is placed on a horizontal bed of fuel composed of wood. This is set on fire; and, as the shale is ignited, more and more shale is piled on the mass, until the change is completed through a very large mass of the material. About one hundred and twenty tons of calcined schist produces one ton of alum. The ustulation of the alum-shale being complete, the alum is dissolved by washing. Usually, a system of cisterns, one below the other, are employed for this purpose. In the uppermost of these the calcined material is put, and water is run in upon it: after resting for some time, the liquid is drawn off into a cistern on a lower level. Fresh-water is added, and the operation repeated until all the alum is dissolved out. As the solution usually contains some sulphate of iron, it is exposed to the air, by which it is converted into oxide of iron, and falls as a red powder. The solution is next evaporated in stone or lead cisterns. As by this process the alum which is obtained usually contains some adventitious matters, it is advantageous to separate the pure alum in the state of powder, or small crystals, by the use of an alkali. The clear liquor is therefore run off after boiling into the precipitating cistern, and the proper quantity of the sulphate or muriate of potash, or impure carbonate of ammonia, is added to it. The sulphate of potash, which is usually considered as the best precipitant, forms 18 parts out of 100 of crystallised alum. The pure alum thus obtained is dissolved in boiling water, and the solution brought to a state of extreme concentration. This is run into crystallising vessels, which are called *rocking casks*. These are about 8 or 10 feet high, and are made of very strong staves, nicely fitted to each other, and held together by strong iron hoops; which are driven on before the solution is poured in, and taken off again when the crystallisation is complete. When at the end of about eight days the staves are removed, a perfectly solid cask of alum presents itself. The solidification commencing at the sides of the vessel and extending inward.

Common clay is sometimes taken and treated directly with sulphuric acid. The solution of the alum salt thus obtained is treated with some potash or ammoniacal salt.

Before quitting the subject of alumina it is proper to notice the metal Aluminum which is now obtained from the pure base of clay. Sir Humphry Davy, reduced alumina by the voltaic current of the great battery of the Philosophical Institution, and also by the action of potassium in vapour upon alumina heated to redness. Wöhler in 1827, was the first to obtain this metal in a perfectly separate state, by the action of heat and potassium upon pure alumina. Within the last year, M. Deville of Paris has succeeded in producing it in large quantities, by a comparatively easy process. Medals have been struck in this metal, and it has been used to plate other metals. This metal resembles silver in appearance, but when burnished it has a very high lustre. Its specific gravity is not greater than flint glass; it does not fuse at the temperature of melting cast-iron, and it tarnishes slowly and with difficulty. When exposed to the same circumstances with

silver and tin, these metals have lost their lustre, while Aluminum has remained bright. It is, therefore, proposed to employ this metal for the purpose of plating those which are more liable to oxidation.

We learn that this metal has been obtained in a fine state by electrical agency, by a manufacturer in Birmingham, so that we may expect shortly to see this novel substance taking its place amongst the useful metals. Alumina is composed of 53·3 of Aluminum and 46·7 of oxygen; but, if we are correctly informed, not more than 25 per cent. of the coherent metal has yet been obtained by the processes employed.

A very valuable clay, from being shipped at Pool in Dorsetshire, is usually called *Pool clay*, but it is known in the Potteries as *blue clay*. This clay is chiefly raised in the neighbourhood of Wareham, and is remarkably pure, containing a large proportion of silicate of alumina and free silica. This clay has certainly been worked since 1666, and probably it was used much earlier. In Hutching's History of Dorset in 1796, it is stated: "Good tobacco-pipe clay is dug round this town, Wareham, at Arne Hill, Henegar Hill, Norden, &c., It formerly sold at 50s. a ton, but now at 14s. or 15s. Nearly 10,000 tons are annually exported to London, Hull, Liverpool, and Glasgow, but the most considerable part to Liverpool, for the supply of the Staffordshire potteries, and to Selby, for the use of the Leeds potteries.\* The principal pits are on Norden, and Witel farms, the former belonging to William Moreton Pitt, and the latter to John Calcraft, Esq., and the clay taken from the same is in great repute with the Staffordshire and Yorkshire potteries, from its peculiar excellencies, and being the chief ingredient in the ware commonly called Staffordshire ware, so universally in use in this kingdom, as well as in many parts of Europe."

In 1851, the export of this clay from Pool was 62,286 tons; about 52,268 tons were employed in the manufacture of the finer kinds of earthenware in the Staffordshire potteries, and 16,018 tons for ordinary stone-ware, tobacco-pipes &c.

Kaolin, or China clay was discovered in Cornwall in 1755, by William Cookworthy of Plymouth. In connexion with Lord Camelot, Cookworthy commenced working this clay, and made porcelain from it, first at Plymouth and subsequently at Bristol. This clay is chiefly prepared in Cornwall, from Hensborough in the neighbourhood of St. Austell, from hills in the vicinity of Breague. In Devonshire some is obtained on Dartmoor, near Shaugh, and no doubt a much larger portion might be worked upon this extensive granite range if properly sought for.

In these and other localities, it is formed by the decomposition of the felspathic portion of the granite rocks. Cornish clay may be considered as an artificial production; its mode of preparation is as follows:—

"The places are selected where water can be readily procured, and where the rock is in a very friable state, from the decomposition of the felspar. The less of other mineral the rock may contain, and the harder, the heavier, and less decomposed these may be, the better. The decomposed rock, usually containing much quartz, is commonly ex-

posed on an inclined plane to a fall of a few feet of water; which washes it down to a trench, whence it is conducted to catch-pits. The quartz, and the schorl, mica, or other minerals which may be present, are in a great measure retained in the first catch-pit; but there is usually a second or even a third pit in which the grosser portions are collected, before the water charged with the finer particles of the decomposed felspar in mechanical suspension, is allowed to come to rest in tanks or ponds prepared for the purpose. In these the matter of the kaolin is permitted to settle—the water being withdrawn by means of holes in the sides of the tanks, from which plugs are removed as it gradually parts with the matter in mechanical suspension. By repeating this process the tanks become nearly full of kaolin in a state of soft clay. This by exposure to the air is allowed to dry sufficiently to be cut into cubical pieces of about nine or twelve inches in the sides, which are then carried to a roofed building, through which the air can pass freely, and are so arranged that they become properly dried for sale. When considered sufficiently dry, the outsides of the lumps are carefully scraped, and the pieces of kaolin are sent to the potteries in bulk or packed in casks as may be thought desirable."—(Sir Henry De la Beche.) In addition to the China clay—in the preparation of which 250,000<sup>t</sup> is annually expended in Cornwall—China stone is extensively exported to the potteries. This is a granitic rock in a minor state of decomposition; the felspar of the rock still containing much of its silicate of potash or soda. It may be regarded as a mixture of quartz, felspar partially decomposed, and of scales of a greenish yellow talcose substance, requiring merely to be broken into convenient pieces for carriage. Of this there is annually exported from 18,000 to 20,000 tons.

This China stone is one of the principal ingredients in the porcelain glaze which is now employed. The clays of the coal formation, and many other varieties scattered over our islands, are now extensively employed in the manufacture of earthenware or stoneware pipes. Many of these are remarkable for their large size, and are employed for forming the channels through which the sewage of some large towns flows. In Leeds, where a very complete system of sewerage appears to be carrying out—except that householders are not compelled to connect their houses with the main sewers—these large stoneware pipes are entirely used, and apparently with the best effect.

Flint and lime, rendered very coherent by some binding material, are now introduced under the general name of artificial stone.

The building stones of this kingdom are of the most varied description. In continuation of this, two or more papers may be profitably devoted to a consideration of all their respective qualities. At present, therefore, it will be sufficient to enumerate their more striking varieties. In passing through the chief towns of Great Britain it will be easily seen, that if more attention were paid to the mineralogical character of the stone employed in the construction of the buildings, that frequent decay or decomposition, even in those erected within a few years, which we so often observe, would be avoided, at comparatively small cost, and we should find fewer of our public edifices losing all traces of the finer work of their original structure. The number of cathedrals and other public buildings mouldering away externally, from inattention to the quality of the stone employed in them, is

far greater than might be anticipated by those who have not directed their attention to the subject. Building materials for cathedrals, churches, abbeys, castles, and the public edifices in towns, can scarcely, in general, be said to have been selected, except probably by the Normans, stone having been usually taken from the nearest quarry, provided it had a tolerable appearance, and was readily worked, it being left to accident whether the material so obtained were durable or not. There was much excuse for this accidental durability of the stones employed in public or large private edifices in former days, when the mineralogical structure of building materials was so little understood; and the architects of those times could not always have churches or castles before them from which they might judge of the relative durability of any stone they were about to employ, the quarries opened by them being then often first worked to any considerable extent. The architects and engineers of the present day cannot, however, avail themselves of these excuses, for the necessary chemical and mineralogical knowledge is readily acquired, and the number of public and private edifices, of various dates, scattered over the country, is so great, that the relative durability of the materials employed in their construction can easily be seen. It is, nevertheless, well known that, with some few exceptions, the mineralogical character of the stone employed in public works and buildings has hitherto received little attention from either architects or civil engineers in this country, more especially from the former, whose value of a material seems commonly to have been guided by the opinion of the mason. Now the mason seems almost always guided in his opinion by the freedom with which a stone works, no doubt an important element in the cost of a building, but certainly one which should not be permitted to weigh heavier in the scale than durability; and hence many a fine public or large private building is doomed to decay, even, in some cases, within a few years.

"In estimating,"—says Sir Henry de la Beche, a very competent authority on these points,—"the relative durability of any given stone to resist decomposition from atmospheric influences in the country, no doubt due allowance should be made for the power of lichens to protect the external parts of buildings. These are not usually found in large towns, particularly those in which there is much coal-smoke, such as Birmingham, Manchester, Bristol, and London, which appears unfavourable to their growth. Still, however, the value of relative mineral structure remains the same, and we should not expect a sandstone, formed of quartz grains, loosely cemented by calcareous or argillaceous matter, to last so long, exposed to the weather, as one in which quartz grains were firmly bound together by a compact argillaceous or siliceous substance. According to the texture and variable composition of the different calcareous and calciferous rocks might a judgment be formed of their relative durability, and granites, in which decomposition has already commenced in the felspar, cannot be expected to remain firm under atmospheric influences."

Our building stones may be grouped under the heads of crystalline rocks, truly igneous rocks, the slate formations and sedimentary rocks, and those of sandstone structure. The principal varieties are,—

GRANITE, produced and worked extensively in Devonshire and Cornwall; near Aberdeen, and at Peterhead, in Scotland.

\* The Leeds Pottery, at one time very celebrated, has long ceased. It was extensive in its operations; the remains of an old mill for grinding bones and flint still remains, and its site is still marked by the name. In 1770, Messrs. Green, the proprietors, published a pattern book, which is in the British Museum, and in the Library of the Museum of Practical Geology is another, published in 1786, printed in English, French, and German, thus proving the importance of the trade.

PORPHYRIES, many of them of exceeding beauty, which are widely scattered over the United Kingdom.

SLATES, the finest varieties of which are found in North Wales, Cumberland, and Cornwall.

LIMESTONES. These include all the varieties of marbles; many interesting examples exist in Derbyshire, and some in Devonshire. This series is very extensive, and as varied as it is widely spread.

SANDSTONES. Although not exactly conformable to geological arrangement, or strict scientific nomenclature, we would group under this head the true sandstones of the old and new red sandstone formations, and those of more recent date, together with the oolitic formations. The capability of many of these to receive the finest work, is shown by some statues, &c., executed in them, and exhibited in the hall of the Museum of Practical Geology.

Each of these groups, and their several subdivisions, will form the subject of separate and careful consideration.

R. HUNT.

#### CORRESPONDENCE.

##### ENCAUSTIC TILES.

SIR,—Your desire to promote what is correct in Art-manufacture induces me to hope that you will permit me to question in your journal the unqualified approval with which you notice the patterns of encaustic tiles, inserted in your two last numbers. I do not, I assure you, wish nor intend, in the smallest degree, to detract from the unquestionable merit, and great success of the manufacturers in restoring a beautiful, and most useful and economical manufacture. But they are as much interested as any one in the inquiry, whether they are proceeding in the right track. To a certain extent, it humbly appears to me that they are in danger of being led, by their eagerness to attain the *beautiful*, to overlook the primary quality of *suitableness*—the first and truest beauty.

1. As to colour, the tiles are appropriate to lobbies and vestibules, in which places it is admitted that the colours ought to be sober and solid, leaving positive beauty of colour for the drawing room, and other more decorated parts of the mansion. On this sound principle, the bright blues and greens shown in the tiles you engrave are scarcely appropriate, and (as they would first meet the eye on entering a house) they would make every other part look flat and dull after them. Neither do I think these bright colours, as shown in your diagrams, in harmony with the sober yellows, buffs, and blacks, in the rest of the patterns, being too pure for these last, and startling to the eye. It humbly appears to me that the blue colours, in lobby tiles, ought not to exceed the brightness of warm grays, and that the greens, whether warm or cool in tone, require to be very much subdued into the *sage* tint. Accordingly, the lobbies which I have seen with bright blues introduced, such as those shown in your diagrams, have been made positively distasteful by them; and, though waiting to employ tiles myself, I have not yet been able to do so from the disinclination thereby caused, and from not having yet seen patterns on a more suitable and harmonious principle, according to my ideas of what that ought to be.

2. Further, it does not seem to me that the manufacture is proceeding in the right direction in regard to the ornamental patterns on the surface of the tiles; at least it is by no means clear that it is so. The small sprig work, and flowing tracery of which the patterns are composed, give one the idea of an imitation of a carpet, or other textile fabric: but has this really important manufacture no character and department of its own? it surely has; and that a very clear and distinct one. Its character is that of a *Pavement*; and this character affords a wide range of variety, which runs no risk of being exhausted, and, in talented hands, need trespass on no other department for many a day. It admits every possible variety in the shape, size, and colour of the pieces of which tessellated pavement is capable. And if seven notes in music have been, during all time past, and still continue to be, varied in place and quantity so as to be still producing new and never ending variety, there must surely be sufficient scope for ingenuity in the combination of these shapes and colours, not more circumscribed

in number than the sounds that are the means of producing so many effects. Pavement admits of every imaginable combination of mosaic work, even to kaleidoscopic richness, sobriety of colour being always held in view, and I do not see why the marbles themselves, and all porphyritic stones may not be imitated in all their variety and richness. When greater sobriety and uniformity of tone are required, and when it is desired, therefore, to preserve what may be called the natural fawn colour of the tile, or gray as the case may be, and to relieve these only by a superficial pattern, then the whole range of trigonometrical figures is open to the artist; squares, cubes, curves, circles, angles, in endless variety. In this view also it appears to me that a great deal of what is called strap-work may be made available, and interlacings of all kinds; many of the patterns of this kind seen on iron work and on china; and especially those found on Italian marble and Mosaic tables; and often such as are seen on table covers in this country. These last are sometimes peculiarly suited for lobbies of a square or other regular form, which admit of being laid down with one extended pattern embracing the whole area. An excellent example of such strap-work and interlacings as I have in view, may be seen in your March number, p. 89. (No. III.) and many hints might be taken from the *Art-Journal* "Illustrated Catalogue of the Great Exhibition." Vide pp. 4, 6, 18, 29, 49, 53, 61, *et passim*. It being always necessary to keep in mind the distinctive feature in this manufacture, that the pattern is to be used as inlaid solid work, and not to be relieved, or treated with light and shade.

3. A word as to borders. The patterns adopted by the manufacturers where they have adopted a pattern at all, are most unexceptionable, consisting of the established Greek forms, the egg and dart, rope pattern, &c., than which no better could be devised, together with some original patterns of their own, of great neatness and appropriateness. But I must take exception to the plain borders without line or pattern at all, which I consider wholly inadmissible. A border ought assuredly to give a boundary line to a pattern, where there is one in the body of the work, as there is in all the examples

given. For this purpose it ought to be richer, *not brighter*, in colour, and firmer and more distinct in its outlines, whatever its filling up may be. At the same time I think it admits of much greater latitude in its treatment than the body of the pavement. For the border, all sorts of bead-work seem appropriate—shell-work, mosaic, compartments plain or with centre figures, corners, warlike weapons, *perhaps* even trellis-work; fruit, fish, and ornaments of all sorts, if there be in the place or building any appropriateness that may suggest them. I trust that in the foregoing remarks there is nothing that can offend or that can tend to depreciate the talented and spirited endeavours of the manufacturers of tiles, who have in reality been so very successful in what they have done. Though desirous to contribute, so far as I can to the development of so beautiful an art, yet I do not attach any greater weight to my judgment than that of an individual opinion, and would therefore have preferred withholding my name, were it not incompatible both with your rules and my own to write anonymously.

ROBERT WHITE.

KIPPELAN HOUSE, MELROSE, March 20th.

#### ORIGINALS AND COPIES.

SIR.—In the *Art-Journal* of last month I find a notice of a sale of pictures about to take place at Messrs. Fosters, in which it is stated that amongst other pictures of importance is the original picture of "The Brides of Venice," painted by Mr. Herbert.

I write to inform you that I purchased from Mr. Herbert's brother (of Liverpool) a picture professing to be the original, and for which I paid a large sum of money. I think in justice to all parties that this should appear as prominently in your journal (to which I am a subscriber) as the paragraph to which my attention has been already drawn, and if you can give me any information on the subject I shall feel greatly obliged.

ARTHUR POTTS.

DEE BANK, BROUGHTON, April 9th.



#### VERSES,

IN THE MANNER OF THE ENGLISH DEVOTIONAL POETRY OF THE SEVENTEENTH CENTURY,  
ON THE MONUMENTAL EFFIGY OF ALICE-EVELYN,

THE INFANT DAUGHTER OF MARTIN F. TUPPER,

SCULPTURED AS A SLEEPING CHILD, BY L. DURHAM, ESQ.

WRITTEN BY R. T. FOR W. H.

It is an Early Hour!  
Sweete Childe, to falle Asleepe!  
Ere yet thy Bud had shewne its Flow're,  
Or Morning-dews had ceased to show're;  
But in Repose how deepe!

Thou calmly liest on thy Infant-Bed!

Were all the Deade like Thee, how Lovely were the Deade!

Ere Day was well begun,  
In what briefe Span of Time  
Thy Living Course and Worke were done!  
Thou saw' st no Nighte, nor even Noone,  
But only Morning's Prime.

Smiling thou Sleepest now, but hadst thou founde

A longer Life, Teares might those Smiles have drownde!

Thine was a blessed Flighte,  
Ere Sorrow clouded, and ere Sin could slay:  
No wearie Course was thine, no arduous Fighte;

And but an Houre on Earthe of Labour lighte,

With Hire for all the Day!

Can aughte be More than This?

Yes, Christian, Yes!

It is MUCH MORE TO LIVE,

To a Long Life to "the Goode Fighte" to give:

And then to Win this Praise—SERVANTE OF GOD, WELL DONE!

## SCULPTURE IN IRELAND.

We have frequently found occasion to remark that Art finds little patronage in Ireland, though it will scarcely be questioned that a country which has produced so many poets, painters, and great names in everything associated with the highest human intelligence, should not possess a class among her people whom education no less than natural tastes incline to feel an interest in the Fine Arts.

But we have now an agreeable task before us in offering an example,



that there are some in Ireland to whose liberality the arts of the country are indebted. Some time since the Primate of Ireland, Lord J. Beresford,



gave a commission to Mr. Joseph Kirk, a young Irish Sculptor, son of Mr. Kirk, of the Royal Hibernian Academy, to execute four figures to be

placed on the new Campanile in the principal court of Trinity College, Dublin. The engravings on this page are from these sculptures; they



represent respectively Physic, Divinity, Law, and Science; the conception of these subjects is certainly fine, evidencing a grandeur of thought and



a power of carrying out his ideas, which are not by any means common in a young artist: the figures executed by Mr. Kirk are of colossal size.

THE MUSEUM OF ORNAMENTAL ART,  
AT MARLBOROUGH HOUSE.

THE mixture of elegance and fantastic quaintness, so characteristic of Chinese art, is well shown in the BRONZE



BELL suspended from a carved rosewood frame here illustrated. Always original, and often very pleasing. Chinese



ornament is, nevertheless, frequently distinguished by a certain grotesque eccentricity of manner, which opposes itself to any direct attempt at adaptation or imitation in European design. The designer, however, may learn much

in an abstract point of view from a careful study of its characteristic forms and details, natural and unaffected grace of outline, well balanced and contrasted masses, and



harmonious colouring, being of frequent occurrence. The present example is probably of considerable antiquity. The VASE next in order is an im-



portant specimen of the rare old Chelsea porcelain; the ground colour being of the beautiful crimson morone, peculiar to this ware, and the



raised ornaments very richly gilded. Chelsea porcelain was made in its greatest perfection about 1750-60, the period to which the present specimen may be referred. Ornamental

pieces have now become of the utmost rarity, and command prices exceeding even the celebrated old Sèvres ware. The shapes of the pieces are generally contorted



and overloaded with details in relief, but the painting is often very excellent, especially the birds, flowers, and "Watteau subjects," which are executed with great vigour



and spirit in a thoroughly decorative style. Chelsea porcelain is of the soft body, and is covered with a rich vitreous glaze, imparting great depth and lustre to the



enamel colours. The three steel KEYS are simple, but tasteful examples of seventeenth century metal-work, resembling in style several specimens already engraved in

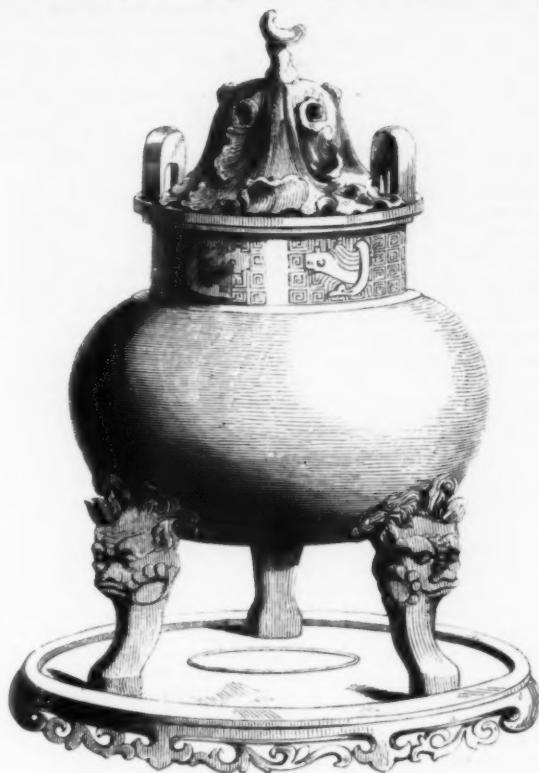
this series. The metal CUP is an electro-deposit copy, by Messrs. Elkington & Co., of an admirable example of antique workmanship in silver, discovered at Herculaneum, and now preserved in

the Museum at Naples. The ornamentation offers an instructive instance of the adaptation of a natural type (the ivy). The TAZZA next engraved, composed of the most precious materials, is one

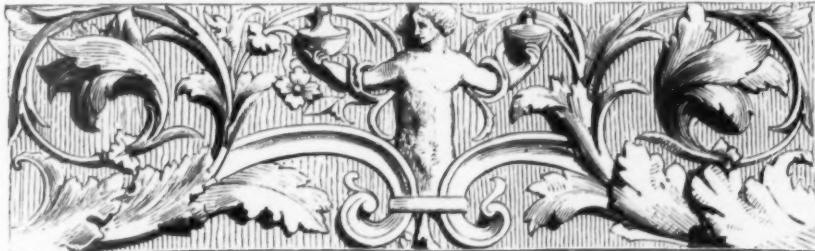
renaissance work, dating about 1530. They are beautiful specimens both in design and execution, and might be taken for works of the finest period of the Italian cinque-cento. Certain little mannerisms, however, in some of the details, reveal a Flemish origin: they are probably the work of some celebrated artist, who, like Bernard van Orley and other contemporary Flemings, formed their style during long residence in Italy. The ground of these pieces is gilded.

Having now brought this series to a conclusion, we take the opportunity for a few general remarks on the manner in which works, such as are here illustrated, should be regarded by the student of Ornamental Art. In the first place, we must guard against the supposition, that all the objects selected in the foregoing papers are held up as beautiful in design; some of them indeed are positively the reverse: we have endeavoured particularly to select instructive pieces, some for historical or technical interest, others for characteristic or suggestive qualities in design. We are fully aware as a case in point, that antiquity, rarity, &c., are no proofs of excellence, and although these considerations may possibly seem to have determined the choice of some of the objects, we venture to say that this apparent bias has been merely incidental, and that other and more legitimate qualities have been the real motives for selection. The bias in favour of mere rarity, to which we have alluded, may, however, as well be borne in mind, for there certainly is an innate propensity in the collector to find every curiosity, no matter how fantastic or trivial, *beautiful*; the indiscriminating jargon of the virtuoso indeed often confuses together, under a few set phrases, characteristics the most opposite; but in our unqualified dissent from his conclusions we are, on the other hand, liable to undervalue the real interest a work may possess. Thus the old Chelsea porcelain Vase, figured in the present article, is familiarly termed a "fine or *beautiful* piece," and yet it would be difficult to discover any real beauty in the florid, overloaded "ensemble" shown in our woodcut. The truth in this case is, that it is a characteristic specimen of a rare and highly valued ware; so valuable indeed, that even the most insignificant pieces are sought after with avidity, and in this extravagant appreciation, it becomes difficult to see defects: but this characteristic of great value even which attaches to certain classes of objects, although fashion has a great deal to do with it, is generally founded on certain real qualities, the discovery and proper understanding of which are the legitimate business of the Art-student. Chelsea porcelain, we have elsewhere shown, possesses qualities of great excellence, though they are scarcely of a nature to be illustrated in a woodcut; in giving the only practicable indication of this celebrated ware, we have guided the student in a profitable direction. Our object in these remarks, however, is to show that the science, if it may be so called, of the connoisseur, should not be neglected by the artist; for in many cases this science will furnish the clue to the really great and valuable in Art; and for this reason, the Marlborough House Museum includes in its scheme specimens, indeed whole classes, which, judged strictly by the rules of abstract excellence, would have no claim to consideration, and following these understood conditions we, on our part, have reproduced many objects, which have value only as historical specimens.

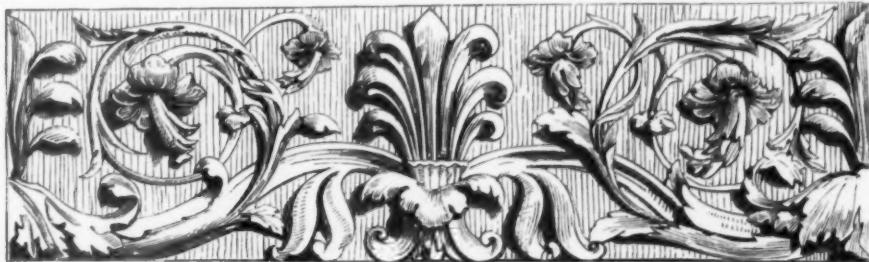
The more literal the basis on which any recognised system of Art-teaching and its collateral appliances are established the better. We have always thought the professional education of our artists wanting in comprehensiveness; the fact, indeed, is evident in the little sympathy existing in this country betwixt artists and connoisseurs, state of things much to be regretted for both classes. How constantly, for instance, do we find the learning of the connoisseur made a stalking-horse, supposed to guarantee the possession of those delicate and refined perceptions of the beautiful in Art, which only the actual practice and constant pre-occupation of the artist can fully insure; whilst, on the other hand, we as



of those costly and exceptional works, expressly | Morel & Co. The object is about six inches got up for the Exhibition of 1851, by Messrs. | in height, the bowl being formed of the finest



Oriental agate, the mountings of pure gold, | in full relief, and in their proper colours, whilst delicately chased and enamelled: the figures are | the foot and other portions are studded with



pearls, rubies, &c. The DISH or TAZZA is an | Palissy. Another specimen of Chinese taste— example of the enamelled pottery of Bernard | the bronze VASE, with stand and cover of carved



wood, exemplifies our previous remarks. The | natural type, representing a flower, probably cover is noticeable as an ingenious, though per- | the Chinese azalea. The three arabesque | haps not strictly consistent adaptation of a | PANELS, in carved alabaster, are of Flemish

often see the professional artist, strong in those very perceptions, treating with unreasoning contempt the knowledge and peculiar appreciations of the connoisseur, a better acquaintance with which, nevertheless, would often open to him new and unknown fields rich in suggestive matter.

If, then, our illustrations have appeared rather to incline in the direction of archaeology, we do not regret it, as we are convinced that too little value is usually attached to such leanings on the part of the practical artist; we have already expressed our disregard of mere antiquity or rarity, but even here research will be often repaid by unexpected discoveries.

In the Art of former periods there is as much inequality as in that of the present day: there is, however, as a general rule, more variety and originality; blind fashion, that blighting influence of our own time, had less sway, and as a consequence individual taste and fancy had a freer field than is now the case. Ancient works, moreover, had the full benefit of accident, often the parent of beauty; they exhibit more frequent instances of great merits and equally great defects united; and this, because they were the more direct and immediate offspring of the artist, in whose mind the Art-idea was ever expanding, whilst it was being embodied, not first fixed and arrested in cold blood, and then carried out by mere unintelligent hands, wheels or moulds.

The ornamentist, then, should learn to scrutinise every work for the real good that is in it, selecting the original and suggestive, and even in the worthless elements making himself fully cognisant of what to avoid; in this way every object will convey a lesson, and the result will be the gradual and progressive cultivation of the judgment, until it assumes almost the readiness and certainty of intuitive conviction.

We cannot finish our notice of the Marlborough House collection without some allusion to a mode of extending its practical usefulness, which has just been brought into operation; this is the plan of making its acquisitions directly available in the chief provincial towns, by sending round and exhibiting extensive selections of objects in every section: this plan, which at first view seems to offer insurmountable difficulties, especially in the safe transmission and arrangement for exhibition of such a numerous selection of subjects as alone would be adequate for the purpose, has, notwithstanding, already been successfully carried into effect. The first place selected for the temporary location of this circulating collection was Birmingham, where it is now on view: its acceptance by any locality was judiciously made dependent on a collection of similar objects being got together to meet it from the neighbourhood, not unreasonable expectations being entertained that such gatherings might, in some instances, become the nuclei of permanent museums. We trust this may be the case, for however desirable collections of works of Ornamental Art may be for the metropolis, it must not be forgotten that they are equally, or even more, needed in the provinces, where indeed our designers and artisans, for want of specimens for reference and study, are labouring in semi-ignorance of all that has been done before them in their several arts.

The very extensive purchases recently made from the Bernal Collection will materially enrich the Marlborough House Museum, and thus enable it to lend really important selections for temporary exhibition elsewhere. It is to be regretted, however, whilst on this subject, that this celebrated collection was not purchased by the Nation in its entirety, as we believe it might have been, for a sum very much less than it has realised under the hammer; inasmuch as it would have afforded an excellent occasion for the distribution of duplicate or superfluous specimens to provincial museums: as it is, however, a great number of admirable works of Decorative Art have been acquired for the nation: and in closing our notices of the Marlborough House Museum, we are glad to do so with an assurance of its rapid growth in point of extent and importance, an increase fortunately coincident with unrelaxed efforts on the part of its conductors in rendering its treasures practically available for the real object of their acquisition.

### THE ROYAL PICTURES.

#### THE BATTLE OF MEEANEE.

E. Armitage, Painter. J. B. Allen, Engraver.

Size of the Picture, 21 ft. 9 in. by 16 ft. 6 in.

BATTLES are seldom favourable subjects for Art: it is rarely that more than a single incident can be represented: as in the reality, all is inextricable confusion; the mind and eye seek in vain for some explanatory and satisfactory point. Yet national glory must be commemorated: and the enduring monument which the artist raises to the conqueror may be a salutary stimulus as well as a sure reward. No battle of modern times more truly deserves such commemoration than the Battle of Meeanee—fought on the 17th of February, 1843, with "2,000 men against more than 35,000": the opposing host being no weak, effeminate or undisciplined troops, but, "incredibly brave"—yielding only to an army still braver, and commanded by a soldier the wisest and bravest of whom history preserves record. Mr. Armitage derived his theme from the "Conquest of Scinde," by Lieutenant-General Sir W. F. P. Napier—a chivalrous and triumphant defence of his illustrious brother, General Sir Charles James Napier, from the assaults of adversaries whom he found it less easy to vanquish than the fierce Ameers backed by hosts of Belooches—twenty to one.

The picture is but a passage in the memorable battle: and, perhaps, the artist who had attempted more would not have accomplished so much to convey an idea of the greatest military achievement of ancient or modern times. It describes "a chain of single combats where no quarter was given, none called for, none expected."

Of the personal character of General Sir Charles James Napier, it cannot be out of place to speak while circulating among his countrymen an enduring monument of his renown. His deeds of arms were so extraordinary as to seem fabulous. Courage is the quality of his family: it has been so for generations; but his was wide apart from the mere animal instinct that prompts a man to fight; he was brave from forethought and consideration,—morally and physically brave; with him danger was ever to be encountered, but never to be tempted; duty was to be done at whatever cost and whatever ensued. If the Battle of Meeanee had been lost, the fame of the commander would have been without blemish; for there was no arrogance in his heart; no false calculation in his mind; it was a contest which circumstances rendered imperative. History furnishes no victory so marvellous—the result of one great intelligence; neither can history supply so grand an example of subsequent moderation and generosity. If the country owes a debt to any soldier by whom its honour was upheld, its renown extended, and its interests maintained, it is undoubtedly to Sir Charles James Napier—"the bravest of the brave!" Yet his claims upon the grateful memory of his countrymen are by no means limited to those which have reference to his achievements in the battle-field. In him the character of the daring and enterprising soldier was blended with that of the philanthropist and the christian. The world knew him for a good man; careful of his army as the clergyman of his flock; thinking ever of the meanest item of his troops as of a being full of hopes and responsibilities; desiring, deserving, and obtaining, not alone the confidence, but the attachment, of every man who served under his command, from the earliest hour of his boy-service to his veteran leadership of a handful against a host.

The picture of which we supply an engraving was painted by the artist in 1846, and contributed by him to the Exhibition at Westminster Hall, in 1847—an Exhibition invited by the Royal Commissioners of Fine Arts, at the head of which was his Royal Highness Prince Albert. To this work was awarded one of the first class premiums—a sum of five hundred pounds. The picture was subsequently purchased by her Majesty the Queen of England: and placed in the corridor of Buckingham Palace. It is large, the figures in the fore-ground being of life-size.

### IRON REMOVABLE STUDIOS FOR ARTISTS.

[We have received the following communication from an artist of distinction: the importance of the subject needs no comment.—ED. A.J.]

A SMALL but convenient studio for an artist for an annual rental of 6*l.*; an ample one for 12*l.*; a very large one for 24*l.*; and removable so that on changing his residence the artist might carry it away and erect it again elsewhere!—would not this rate of professional expenditure appear small to the artist? Yet it is but little, if at all understated, as regards iron studios, somewhat of the nature of the ready made structures now much used in this country, and not unfrequently abroad for dwelling-houses, warehouses, &c.

There is no doubt a want among artists, both painters and sculptors, of readily built studios of simple construction, allowing of top-lights as well as sidelights, which as the artist might change his residence he might remove. Artists, who are not a rich class, find occasionally much difficulty in obtaining fitting studios at all, and as it appears that the use of iron for such purposes may tend to remove these, I venture to trouble you with what has occurred to me on the subject.

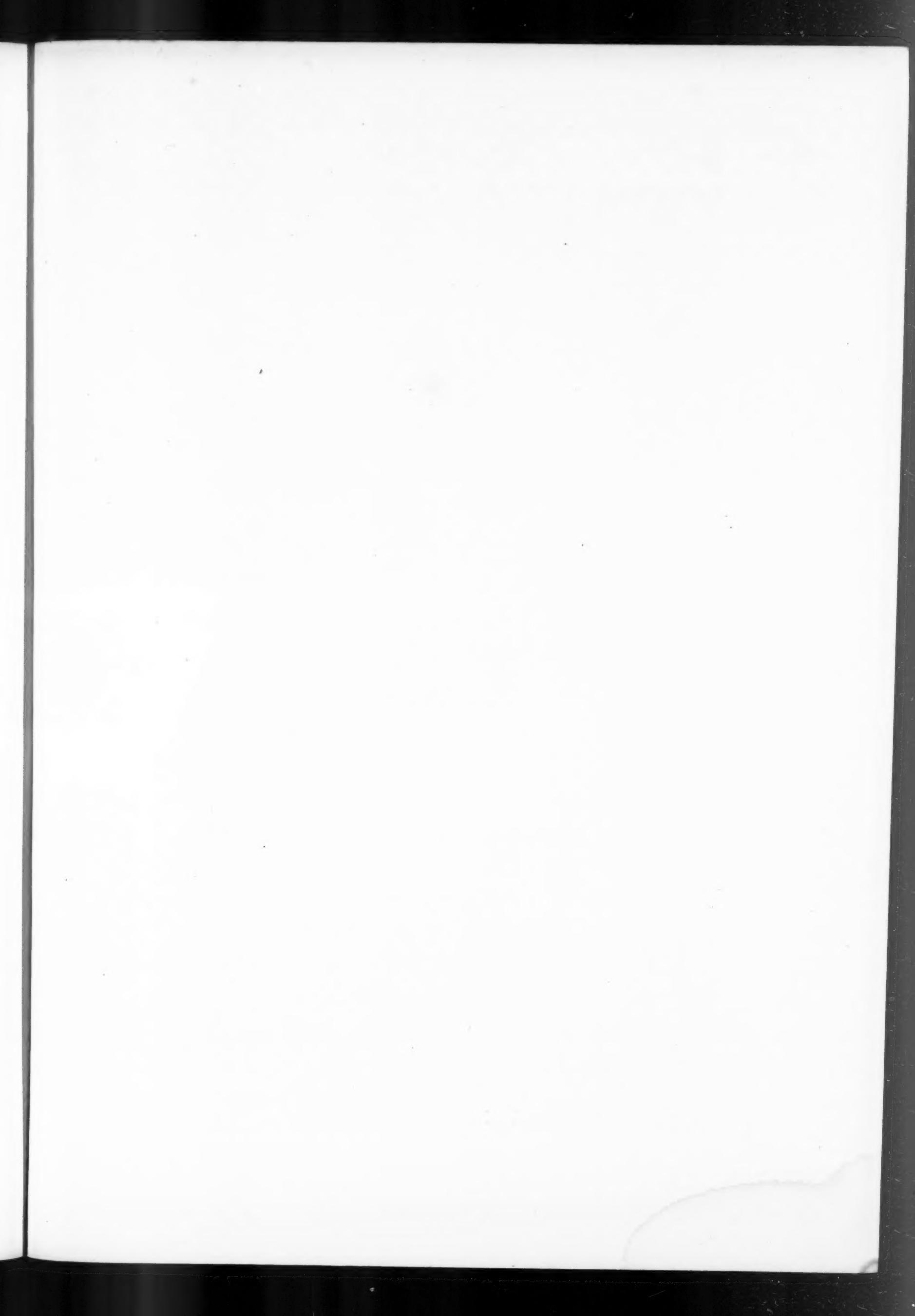
Last summer I had occasion to build for myself a studio of the following dimensions, viz., 40 feet by 35 feet, with an arched wagon-headed iron roof 28 feet high in the centre. This roof is of corrugated iron. The studio was occupied and worked in throughout the winter. I had had some apprehension that the radiation of heat through so large and thin a surface of metal as the roof would have made it difficult to keep up the temperature of the room to an agreeable point, but this was not the case, and a free supply of coke and coals in a large German stove, kept it on the coldest days and nights quite sufficiently warm.

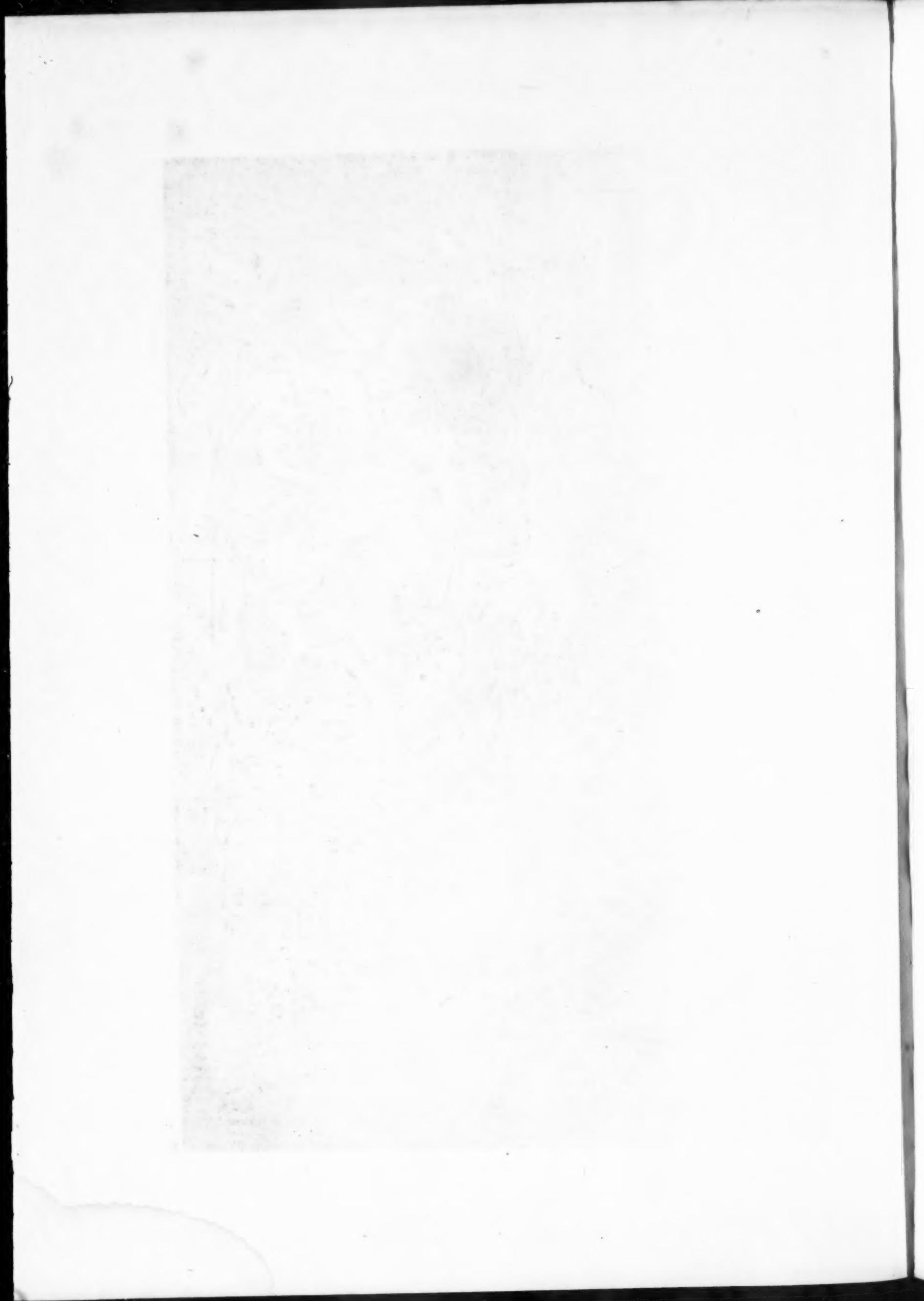
The roof is arched, and thirty-five feet span at the springings, with tie-rods across eighteen feet from the ground, which, however, are not found at all in the way. The walls up to this (most part of which are boundary-walls) are of brick. The roof has several skylights, so arranged that all but the centre one may be stopped out; and the arched form of the roof affords an end arch upright window to the north, corresponding with the span and dimensions of the arch. In all respects this room is found to answer the purpose for which it was built, —that of a studio.

Having tested the convenience of this kind of roof, it naturally occurred that under other circumstances, of not having a boundary-wall available, &c., the whole edifice-walls, as well as roof, might be appropriately constructed of iron. Such buildings are so constructed even on a large scale; they are economical of room from the thinness of their walls, and are removable; they are packed up and sent from the manufactory in plates, with screws numbered, and with all fittings necessary to the completion of a warehouse and dwelling. Such houses have been sent out to Australia and other parts of the world, and are found highly serviceable, as affording durable and easily removed structures.

Several considerations appear to render such kind of building available for studios for artists, who find considerable difficulty in obtaining proper ateliers, any building erected for another purpose being rarely convertible into a fitting apartment for this purpose without considerable sacrifice and expense, which landlords are not always ready to take on themselves. The suburbs of London are now much chosen by artists for their residences for the sake of a clearer atmosphere and a better light, and for quiet and other reasons. Kensington, especially, has become quite an Art-colony. Connected as its name was with Art and Industry, by the proximity of the Great Exhibition of 1851, its Art-character is increased by its being the residence of many of our artists. The Royal Academy itself can number not a few who have their homes in Kensington. Most of the houses in this extensive and beautiful quarter possess small gardens. This locality is an example of such situations as being especially in other respects suitable to the artist, afford at the same time opportunity for erecting such studios as I have mentioned, so as to obtain, besides other advantages, better light than the aspect and arrangement of usual houses afford.

Bricks and mortar when once made into a building, cannot be removed without the permission of the ground-landlord. Thus, in many cases, objections would probably be raised by the immediate landlord, to having a building, that might not be removed, erected in a garden which, with the house, the artist may only hold for a term, as





J. B. ALLEN SCULPT.

THE BATTLE OF MEGANTE.

FROM THE PICTURE IN THE ROYAL COLLECTION.

BY J. B. ALLEN, 1850.



E. ARMITAGE PINX.



the landlord's next tenant might very probably prefer the garden free to grow his flowers in, to a brick building which would be of no use to him.

These and other difficulties, which I will not occupy your time by particularising, in great measure disappear in the use of iron structures. In the first place, they are removable, which is a great advantage. Few landlords could object to the erection of a temporary building for a quiet art. A brick building once raised is a fixture, which is not the case with one of other materials, easily packed up and taken away. The only other likely material for such a structure, to be temporary, would be wood, which, besides its disadvantage of not being lasting, and not being so convenient to take to pieces and remove as iron, might be objected to on the score of fire, in which last point an iron building is especially secure.

An artist thus requiring generally especial accommodation for the exercise of his profession has more difficulties in obtaining a suitable residence than other persons, but the available nature of iron structures would go far towards doing away with this in all cases where there is a garden or a little adjoining plot of ground unoccupied. On this he could erect his building, and from this he could remove it on the expiration of his tenancy. He might thus travel about with his house like a snail upon his back! He could even if he was going to stay some time in the provinces, either in town or country, pack it up and send it down by rail, and erect his tent in his new locality! On the most romantic spot of a romantic country the landscape painter might find it very pleasant to have around him all the conveniences of his town atelier, and his iron tent might be no blot on the scene, for it will be found that iron is capable of the most picturesque and simple elegant forms. It would indeed be in evil taste that a temple erected for the service of the muse should be against all principles of the art over which she presides!

A portrait painter may have several pictures to paint in one locality in the country at a distance from his own residence; might it not be worth while for him to take his own especial light with him, on which the beauty of his work may so much depend? A sculptor may be similarly situated; he has several busts to do in some distant spot, a ground-floor is best adapted to his work, clay and plaster when used in a house, are trodden in and out of a house, and make a dreadful mess! and blocks of marble even of the size for busts were never meant to be carried up carpeted stairs. Indeed sculpture is an art not fitted to be carried on in a house. It should have a special accommodation for itself and that should be on the ground-floor. In his travels how is the sculptor to obtain such? Maybe by an iron building which he could pack up and send by railway. The cost of a small iron building for working busts, containing a modelling room, a pointing room, and a carving room would not exceed 100*l.*, and this, at 6 per cent. say, entails on the sculptor but 6*l.* a year for his studio; this being a material the most economical for room, the walls and roof being so thin, being also fire-proof, and thus to be erected anywhere, not a fixture, and removable at once to any new residence whither professional arrangements, health, or taste may lead the artist. Similar advantages as to buildings of a much larger scale are evidently available, by proportionate outlay, to the painter, engraver, or architect. I have said quite enough to point out my view of the Art-advantages of iron and removable structure. If you consider the subject of sufficient interest I shall have great pleasure in forwarding to you next month, some drawings and estimates which I have found an eminent manufacturer ready to furnish me with, ranging from 100*l.* to 400*l.*

#### THE BERNAL SALE.

We have already commented on a few of the remarkable features of this sale, but there are still salient points for further consideration; and one of the most striking is the want of general unanimity of purpose displayed by the curators of our national collections. When we find the Museum and Marlborough House both running together in the same race, and the latter establishment outbidding the Tower for arms and armour which more properly belong to it, we feel that want of a good general director which is felt in England generally as regards most of our national establishments. Niggardly and tasteless parsimony precedes and succeeds extravagant and silly liberality in the collecting

of specimens for our museums. While good things are slighted and contemned if offered privately to their curators, these very men will pay in a sale treble the value for similar articles, and prove thereby their own want of tact in doing what such collectors as Mr. Bernal have done. He was a gentleman fully occupied, and only having the chances of a little leisure. Why have we not got men like him in our public museums? They by courtesy are considered to know more than other students, and are often highly salaried to devote themselves to a similar labour; yet we do not find they gather so abundant a stock of good things. It would be a curious calculation, the cost to this nation of museum officials, and a still more curious one to test whether their money value was at all equal to the money paid for securing their so-called "services." Take a solitary instance or two. Mr. Bernal buys a painted plate of Majolica—not privately—but with the fullest knowledge of all, at a sale where it might be supposed no "bargain" could be found—we mean the great dispersal of the Duke of Buckingham's collection at Stowe. Here for four or five pounds he obtains a dish which afterwards realises more than two hundred; the purchasers being the officials of the Museum. Now, why could they not look abroad and do as he did? We allow that we may be met by the answer—"they have not the power, they must purchase solely through their trustees"—then we reply that such rule nullifies the growth and value of the entire establishment. It is a well-known fact that few dealers will trouble themselves to exhibit anything at these places, because what they bring is slighted, or, if accepted, is taken on the lowest terms.

The grant at present awarded them has been conceded with that ignorant narrow-mindedness, the usual characteristic of most peculiar grants given by our government for that which they do not understand. It is given strictly for purchases at this sale only. So that, if articles are at this moment in the hands of dealers, and known to any of our officials, they must not buy them: but may buy similar, or even inferior things, at treble the price, in Christie's sale-room. Such is the working of official routine. That as good things might be purchased in the fair way of dealing cannot be gainsaid, because these very articles were so obtained. The high prices realised have in a great degree been created by the grant itself. The Marlborough-house collectors have been paying for old locks and keys prices completely fabulous, when they might, by walking down Bond-street or Wardour-street, secure treble as many equally good, and for the same money. The same body gave for a salt-cellar 80*l.*, which the chief manager of one of our greatest silversmiths calculated on securing for about 20*l.* as an outside price. They have, however, not been guilty of all the eccentricities which this sale has exhibited. They did not give 210 guineas for a small pair of copper candlesticks, said to have been Sir Thomas More's, and which Mr. Bernal bought of a dealer for 12*l.*—but they have aided in bringing up such prices by their own biddings. We have little hesitation in saying that, but for this government grant, the general prices would have been very much lower, and we feel that great want of judgment has been shown in the entire transaction. Why should heavy prices and heavy commissions be paid for articles which ought to have been obtained as Mr. Bernal obtained them? or, to put the question clearer, why have we not got such men as he in our official positions? What he could do so well amid many labours of a totally adverse character, might surely be done as well or better by those whose time is entirely paid for by the country. It is a well-known fact in Paris that no good thing is offered to the curators of their museums that is ever allowed to escape them, provided its price is reasonable. Why should our arrangements differ? In a word, we are in this, as in many other of our public departments, behind the age: and unless we change our tactics a little, we shall find the private, and not the public museums of England, the really good and instructive repositories of our best historic monuments.

#### THE EXHIBITION OF THE ROYAL SCOTTISH ACADEMY.

The present exhibition of the Royal Scottish Academy inaugurates the National Gallery recently erected in Edinburgh. The new building, only the eastern portion of which is finished, comprises two suites of rooms, one of which, consisting of six octagons, has been placed at the disposal of the Academy for the annual exhibitions. Although none of these rooms equal the principal octagon of the Royal Institution, in which the exhibitions have for some years past been held, they are admirably adapted to the purpose for which they were designed. Five of them, connected by spacious archways, present a very fine vista, while the sixth, or side room, which is smaller than the others, may be said to constitute the additional accommodation. The five octagons from their construction have more the appearance of a gallery than of a series of rooms; and so far as light is concerned they could not possibly have been better suited for exhibition purposes.

Great exertions were made to have these rooms finished in time for the exhibition of this season, but although all was done that could be done, the opening was delayed a month beyond the usual date. This was however, a matter of very little regret, if it was not a positive advantage, for it enabled the Scottish artists to fulfil the general desire of making their twenty-ninth exhibition one of a more than usually attractive character. It was supposed by some that the Academy would not be able to avail itself of the increased accommodation afforded in the new building, and a more advantageous mode of hanging the pictures was at one time talked of; but this idea was very speedily abandoned, for the number of works sent in for exhibition was much greater than usual, and they are therefore placed as high and as low upon the walls as before.

The exhibition is beyond a doubt the finest that Edinburgh has witnessed. It is not only more extended, but there are comparatively few pictures in the collection beneath mediocrity, while it depends even less than usual on extraneous contributions. There are several English and foreign pictures, however, which claim a passing notice. STANFIELD is represented by a noble view of 'Portsmouth Harbour,' which, though slightly changed in colour, has all that vigour of drawing and all that fine free tumble of the waves which marks his works. LINNELL has contributed several landscapes, the most important of which is 'A Thunder Storm,' wonderful for the bold painting of the leaden clouds which form an arch in the zenith towards which masses of sultry vapour roll up from the horizon. A smaller picture, 'Under the Shadow,' is of a quieter character, but equally fine; the distance and the feeling of the foreground being highly suggestive. In 'The Old Path,' CRESWICK has contributed one of the gems of the collection, remarkable for its chiaroscuro, and the beauty of sentiment expressed in it. LANDSEER's 'Stag at Bay,' with its concentration of interest in the power of the animals, and the fine rainy effect in the clouds and on the water, constitutes one of the chief attractions. COOKE has two delightful little landscapes, 'Fishing Craft off the Giardino Pubblico, Venice,' and 'A Calm on the Zuyder Zee,' both fine in colour, although the latter is somewhat hard. J. B. PYNE's 'Staithes, Yorkshire Coast,' with its exquisite effect of hazy sunlight; POOLE'S 'Conspiracy of Antonio and Sebastian, from the Tempest,' brilliant in colour, though peculiar in composition; and his 'Mountain Maid,' a pleasing little rustic figure in which all the charm of his warm tints appears; and PHILLIP'S 'Spanish Gypsies in Seville'—a large canvas full of characteristic and effectively grouped figures; are, as might be expected, notable features of the exhibition. In addition to these there are two or three small works by MILLAIS: 'The Wedding Cards,' a highly finished head of a girl with an intense expression of sadness in the face; the finished sketch for his 'Order of Release,' and a small landscape with figures noticeable above the others for the

peculiarities of the artist's style, and obviously too minutely painted in the middle distance. The most important of the contributions by foreign artists are, 'An Incident in the Retreat from Moscow,' by Verlot—two wolves snarling over a dead horse—a powerful picture of animal life; and two by Rosa Bonheur, 'Chalk Waggon in the Limousin' and 'A Dog of La Vendée,' the latter very spirited and expressive.

But, turning to the Scottish artists, we find almost every member of the Academy represented by a work worthy of his artistic position, and equal at least to his previous efforts, while nearly all the regular exhibitors are in full force. Of historical and genre subjects there are comparatively few; as usual there are a great many portraits; but the landscapes are by far the most numerous. The most important pictures of the latter class are 'the Firth of Forth, and Edinburgh from Dalmeny Park,' No 272, and 'Knock Castle, Sound of Sleat, Isle of Skye,' by HORATIO MACCULLOCH, R.S.A. The first of these is a large picture, and a noble example of the artist's manner. The point of sight is taken from an upland in the demesne of the Earl of Roseberry, the middle distance is finely wooded; Edinburgh with its more prominent features occupies the distance to the left, while to the right, the Firth of Forth, with its islands and shores, stretches away towards the horizon. The subject is an attractive one, and it has been most effectively treated. The foreground, rich in wildflowers, weeds and underwood clustering round the trunks of stately trees, evinces the careful study of nature, upon which the merit of the work is based; but its finest feature is the wooded middle distance, with the sunlight breaking upon it, and the full free air which surrounds its clumps of trees. Mr. Macculloch's other picture bears a closer resemblance to the subjects he has most frequently painted of late than the one we have noticed, and it is perhaps the most effective of all his illustrations of Highland scenery. There is nothing in the exhibition equal to the feeling and truth of the foreground, a sandy beach, with stones and oozy seaweed about it, stretching into the middle distance, where the waves sparkle over a little ridge of rock with delightful freshness. The whole picture is suffused with the clear cold breezy air of a northern shore. Mr. Macculloch exhibits two or three smaller pictures; one of which 'A Sunset,' with an old mansion house in the middle distance, and a pool with cattle in the foreground, is luminous in colour and fine in feeling. The others are all more or less marked by the qualities of his larger works.

Mr. E. T. CRAWFORD, who also occupies a high rank among the Scottish landscape painters, exhibits no fewer than fourteen pictures, a manifest proof of his industry, while some of them afford not less manifest evidence of his ability. No 131, 'Harbour Scene, Rotterdam,' is his most important, and in all respects his most successful work, although most of the others possess high qualities. Nearly every one of Mr. Crawford's pictures is remarkable for the lustrous transparency of the water, a clear limpid look in which motion and reflected light are both most admirably conveyed. A knowledge of his success in this effect seems to have led him to paint subjects of which water, in stillness or gentle ripple under strong sunlight, forms the chief feature. The picture we have named, as well as No 87, 'Market Boats—Scene on the Meuse near Dort,' and No 433, 'Twilight Scene on the Thames,' are the beautiful results of this choice, and of a quality in which he is not equalled by any of his brother artists. In some of his other pictures the hard opaque look of the clouds, and a dryness in the greens, detract considerably from the effect of their merit as truthful studies from nature.

The influence of English landscape Art is more or less apparent in the works of several of the younger landscape painters. For some seasons past two or three of them seemed to be powerfully affected by Linnell's manner; this year a more minute painting of forms, and an elaboration of details betray the influence of the pre-Raphaelites. This is most apparent in two landscapes exhibited by Mr. WALLER H.

PATON, an artist of considerable promise, whose pictures this year, though rather too indicative of a merely imitative tendency, evince progress to what we think may be a successful result. In No. 18, 'The Slochd-a-Chrommain—(Raven's Hollow,) Arran,' every object is painted with a precision which seems to evince a preference for the anatomical fact, so to speak, over the effect of artistic perception. It is a work of great labour, of thorough study, but study pursued on principles which will never, we fear, lead the painter to his true aim. There are many good parts about it, but the attempt at literality has led to a want of unity. The same remarks hold good, though not quite to the same extent, in the case of No. 67, 'The Back Brae, Wooer's Alley, Dunfermline' in which similar tendencies are evinced, modified, however, by the subject, and by a very fine distribution of light about the trunks of the trees and the vegetation of "the brae" generally. In another of Mr. Waller Paton's pictures, No. 295, 'In the East of Fife,' there is greater breadth, and more originality; it is unquestionably his best landscape.

Mr. WILLIAM DOUGLAS, R.S.A., also manifests a disposition to follow what may be called the realistic style, especially in No. 520, 'Among the Brambles,' a delightful nook overhung by bramble bushes, in which stands a little vagrant girl, most admirable in character, looking at a robin which is about to fly out from among the leaves. The feeling of this little work is fine, but leaves, bird, stones, and paling have an obtrusive appearance of elaboration about them, which detracts in some degree from the interest of the figure. There is, moreover, a want of atmosphere about the objects, and some of them are out of all proportion. Mr. Douglas seems inclined to subordinate his figures to his accessories. He does so, at least, in No. 359, 'Monkish Transcribers' where the furniture, books, and manuscripts are much more elaborate and prominent than the figures, yet No. 83, 'The Guard-House Chorus,' which is by far his best picture, full of character, energetic in style, and fine in colour, shows that as a painter of figures he might outstrip many of his contemporaries.

Few of the younger Scottish landscape-painters appear to have a truer perception of, or a finer feeling for nature than Mr. ALEXANDER FRASER, whose small pictures this year, No. 380, 'Glen Messan, Argyleshire,' No. 42, 'Dunderaw Castle, Loch Fyne,' and No. 17, 'Fisherman's Cottage on Loch Fyne' have all the true character of Scottish scenery, the sharpness and coldness of a Scottish atmosphere about them. No. 45, 'The Swallow's Haunt' is perhaps the best of the eight landscapes which Mr. J. C. WINTOUR exhibits. Its colour is rich and luminous, and its sentiment suggestive. Mr. Wintour's handling is seen to less advantage in some of his other pictures, where a predilection for broad sunny effects seems to have contributed to produce a want of sharpness in the foliage. The colour in all of them however is of a high quality.

We have given some prominence to the works of those young artists, for all of them evince great promise, and a few additional years of study will, in all probability, place them high among the landscape-painters of Scotland. To those we have noticed may be added the pictures of Mr. EDWARD HARGITT, several of which, such as No. 105, 'Spring,' and No. 156, 'On the Whittader,' are notable for the results of careful study, and a fine feeling for nature. We may also mention Mr. MILNE DONALD who exhibits a large landscape of many good qualities, No. 489, 'Glen Nevis'; Mr. S. BOUGH, whose 'Gabberts and Iron-ship-yard, Dunbar-ton,' No. 244, is a most effective treatment of a difficult subject; Mr. T. CLARK, an artist whose habits of study are displayed most favourably in No. 366, 'The Common Gate, Kirkcudbright,' a true transcript of a familiar scene, with a clear day-light effect; and Mr. WILLIAM PROUDFOOT in whose 'Sheepfold,' No. 221, the loneliness of character is finely suggested, and all the details of the scene faithfully painted.

To complete our survey of the landscapes in the Exhibition—and these, if not its most

attractive are certainly among its most promising features—we have but room to notice those of Mr. D. O. HILL, the Secretary to the Academy, only two of which are of any importance, the others being mere sketches. No. 164, 'View from the Bridge of the North Inch, and part of the Fair City of Perth' is a successful example of Mr. Hill's broad generalising style, full of clear light, and with a fine aerial perspective. No. 364, 'Dunsinane, Sunset' is, as a whole, less effective from its being out of tone, although some parts of it, the hill in the foreground for example, evince that appreciation of the sentiment of his subject which is always the chief merit in the artist's pictures.

Of the seven hundred and forty-six pictures exhibited, there are only three or four important specimens of historical painting, strictly so called. One of these, No. 113, 'Dawn Revealing the New World to Columbus,' by GEORGE HARVEY, R.S.A., has been purchased by the Royal Association for the promotion of the Fine Arts, and is designed for the Scottish National Gallery. The subject is one which Mr. Harvey might have been expected to treat more impressively, and he would certainly have made his picture much more effective had he not crowded his figures into a narrow space. This error, as we conceive it to be, has affected his composition that the figures seem out of proportion to the vessel, on the deck of which they stand. Columbus is gazing abstractedly towards the land, one of the mutineers kneels abjectly at his feet, and three or four of the crew are manifesting by violent gestures their joy at the discovery of the New World. The principal figure is not among the most successful of Mr. Harvey's representations of historical characters. It has a dwarfed and stunted appearance, and the drawing in some of the others is not very correct. Here, however, objection ceases, for the feeling of the picture is most beautiful, and the sea, with the light of the dawn tinging its rising waves, is painted with marvellous effect. The colour, though rather too much loaded in some parts, is brilliant, particularly in the sea and sky. Mr. Harvey exhibits two landscapes which are more successful as a whole, though of course much less difficult in point of subject, than the work we have noticed. One of them, No. 199, 'The Night Mail,' represents a railway train flitting across a moonlit landscape, beautiful for its quiet feeling, and its fine chiaroscuro; the other, No. 381, 'Pompeii,' displays a row of columns in strong light against a heavy background, and effectively suggests the desolate and lonely grandeur of the scene.

Mr. W. B. JOHNSTONE, R.S.A., treasurer to the Academy, exhibits two historical pictures of marked excellence, and evincing a great advance in the right direction. No. 183, 'A Scene in Holyrood, 1566,' is one of the finest specimens of colour in the whole exhibition. The scene is the presence chamber of Holyrood, immediately after the murder of David Rizzio, and the mode of treatment is striking and original. In the right of the picture which is in strong light, Queen Mary is struggling to rise from her chair, in which she is held by Darnley, while two or three of her attendants stand behind. A curtain separates this room from the larger one, or gallery, into which the hapless minstrel has been dragged by the conspirators. A chair with a richly painted crimson velvet cushion has been overturned in the struggle, and Rizzio's body lies prostrate among the rushes which strew the ground. The chief conspirators, Morton and Ruthven, are towards the right, the one raising the curtain to watch the movements of the Queen and Darnley, and the other drawing or sheathing his poignard. The other conspirators are represented standing around the body of the murdered man whose feet are being bound with cords, while their retainers are quitting the apartment by a stair to the extreme left. The composition of the picture is excellent, and the grim malice expressed in some of the faces very striking. The figures of Darnley and Mary are scarcely equal to the others, the painter having obviously discarded the conventional and supposititious portraits of the latter, and having failed to impart grace to the former. The distinguishing merits of the work, however, are its

rich finely-balanced colour, and the masterly management of difficult effects of light. The right is somewhat flat from the strong light thrown upon it, but the deep broad shadows of the torchlight over the left and larger portion of the picture are eminently successful. The figures are wholly free from the theatrical air into which artists are not unfrequently betrayed by such subjects. They have a strikingly real life look, and are highly characteristic. No. 279, 'Louis XI. attended by his favourite minister, Oliver le Dain,' a smaller picture, is equally brilliant in colour, and finished to even a higher pitch than the other.

In No. 313, 'The Porteous Mob,' Mr. JAMES DRUMMOND, R.S.A., has had ample scope for the display of abilities which have already secured for him a high place among the artists of Scotland. The composition of his picture shows that he has successfully studied the difficulties involved in a subject which could not be fitly illustrated but by great variety of incident and character. The chief incident, viz., the preparations for the execution of Porteous, the captain of the city guard, who is borne on the shoulders of the mob towards a dyer's pole, is thrown into the middle distance, while in the foreground—flanked as it were by the old houses of the streets running into the Grass-market—several humorous, or otherwise interesting episodes are effectively introduced. The town drummer is being gagged, a tipsy serving-man reels out from the entrance to a tavern and practical jokes are being played upon him, while in the centre a lady in fashionable costume is assisted from her sedan chair by one of the rioters. All these incidents are made to tell more or less directly on the principal one, and although imperfections in drawing are here and there observable, particularly in the groups occupying the outside stairs to the right and left of the foreground, the picture is one of a high order of excellence. The light is effectively distributed, and contributes to a purity of tone throughout, as well as to the impressiveness of the principal groups.

No. 383, 'James Watt and the Steam Engine—the Dawn of the Nineteenth Century,' by JAMES ECKFORD LAUDER, R.S.A., is a large picture powerful in expression and firm in drawing, but rather flat and opaque in colour. The subject is not one which affords much scope, but Mr. Lauder has been eminently successful in concentrating the interest in the expression of the single figure. 'The Parable of the Ten Virgins,' No. 118, by the same artist, has a richness of colour and a simplicity about the composition which almost atone for several serious errors in drawing; errors such as Mr. Lauder seldom commits.

Mr. ROBERT LAUDER's most important picture, No. 223, 'Olivia and Viola'—a scene from "Twelfth Night"—is one of the finest examples of brilliant colour which he has ever exhibited. In the figure of Viola, unquestionably the finer of the two, the retention of feminine character in the masculine disguise is very pleasing, while the drapery is richer and much more true in texture than Mr. Lauder's draperies generally are.

No. 294, 'The Pursuit of Pleasure—a Vision of Human Life,' by J. NOEL PATON, R.S.A., has hitherto attracted greater attention than any other picture in the rooms; as much, perhaps, from the nature of the subject, as from the artist's manner of treating it. In composition, it is scarcely so simple as an allegory should be; but it has many high excellences. Mr. Paton's idea has been to represent Pleasure in the abstract, as the all-absorbing pursuit of humanity; and he has, therefore, personified it in a beautiful nude female, who floats on moth wings, towards the shore of a dark and troubled sea. On her head she wears a garland of poppies; she holds her long sunny hair back from her brow, and bends upon her votaries her large voluptuous eyes. Two Amorini precede her, the one blowing bubbles, and the other trailing after him a broken wreath. Her face is in shadow, indicating, we suppose, the shadowy nature of her smile. Groups of followers represent the various ways in which Pleasure is pursued. An ecclesiastical dignitary, a prince, a poet, a war-

rior, a bacchanal, a miser, and other figures, conveying more or less distinctly the purpose of the artist, press after the elusive but beautiful phantom. Female innocence, the mother and the child, are trampled under foot; while in the centre of the picture a dark-eyed damsel, borne on the shoulders of a fool and a gallant, and preceded by a girl with castanets, is beckoning on the multitudes who are supposed to follow. The composition is fancifully designed to convey the effect of waves rolling onwards to the Sea of Death; the Book of Life is trampled under foot; while in the wild, dream-like sky, looms out the shadowy form of the Destroying Angel, with one hand on the Record of Doom, and the other unsheathing the Sword of Destruction. There is a good deal of complication in the design; and the figure of Pleasure, which is exquisitely modelled, and beautiful in colour, gives a somewhat sensual effect to the artist's idea—an effect not in any degree modified by the expression in the others. There is, generally speaking, a want of severity in the drawing; the draperies and attitudes being employed to convey what ought to have been conveyed by greater intellectual force, or a higher sentiment in the expression. In spite of these objections, however, the picture must be regarded as a remarkable one,—remarkable for richness of fancy, perhaps, rather than for power of penetrative imagination. Every figure and all the accessories are highly finished; indeed, there is a nicety of finish in some parts, which is not quite consistent with the idea of rapid motion designed to be conveyed, nor with the purely allegorical character of the subject.

No. 485, 'Christian and Pilgrim at Vanity Fair,' by ALEXANDER GREEN, is another allegorical subject, laboriously treated, but with no concentration of interest. A great many figures are placed upon a comparatively small canvas; and, although some of the groups are very spirited, the general effect is confused.

In 401, 'Reason and Faith,' Mr. JOHN FAED, R.S.A., has treated allegory in a very simple style; so simply, in fact, as almost to divest it of meaning. Two figures—a gallant, bright-eyed youth, Reason, leading a blind girl, his twin-sister, Faith—might represent any other idea than the one intended to be conveyed. What the picture wants in force, however, it possesses in beauty of finish, and in the quality of the colour. Still finer in these respects are two smaller works by the same artist, No. 408, 'The Philosopher,' an exquisite bit of colour; and No. 422, 'Newton Searching after the Principles of Light.'

Three small pictures by Mr. THOMAS FAED. No. 266, 'Peggy,' from the "Gentle Shepherd," No. 278, 'The Glee Maiden,' and the finished sketch for his picture of 'Sophia and Olivia,' from the "Vicar of Wakefield," No. 556, show a freer and finer manipulation than is evinced in any of the works of Mr. JOHN FAED, while the colour is equally pure in quality.

Of genre painting there are several good examples. Mr. CHARLES LEES, R.S.A., exhibits two spirited pictures. No. 212, 'The Intercepted Letter,' two females struggling for the possession of a billet-doux, in which there is a rich and beautifully-painted drapery, and a finely-toned back-ground; and No. 306, 'Scene on Bruntsfield Links, Golfers,' &c., a subject of a class in which the artist excels, treated with a good deal of energy and expression in the figures.

Three large pictures by Mr. M'IAN, each composed of groups from the 79th Regiment, or Cameron Highlanders, may be classed among the genre subjects, although the heads seem to be all portraits. The pictures were painted for the late Colonel Maule, and they are now the property of his brother, Lord Panmure. Of the three, No. 50, and No. 347, 'Heavy Marching Order,' are the most spirited; the former is superior in almost all respects, indeed, to the other two. The figures are finely drawn, the positions easy and natural, and some of the heads full of character.

Of the other genre subjects we can only refer to Mr. HOUSTRON'S 'Incident in the Desert,' No. 447, a powerfully painted figure of an Arab standing beside a dead horse, admirably foreshortened, and brought out with great effect

against a warm luminous sky; to Mr. ROBERT GAVIN'S sweet bit of colour, 'The Letter,' No. 235, beautiful for the pearly delicacy of the flesh tints, and his 'Going to School,' No. 207, equally fine, though somewhat warmer in colour, and more interesting in point of subject; to No. 386, 'Reading the War Telegraph,' by W. S. WATSON, R.S.A., an expressive figure of a sailor, firmly drawn; to a clear and finely-toned little picture, 'The Poultry Girl,' No. 496, by H. ROBERTS, the details of which are exquisitely finished; and to Mr. R. HERDMAN'S 'Primrose Time,' No. 434, two sweetly-painted heads—simple in design, and pleasing in expression.

Although there are, as usual, a great many portraits exhibited, the excellence of some of them more than compensates for the mediocre character of the others. Mr. GRAHAM GILBERT, R.S.A., stands pre-eminent in this department. His portrait of Sir John Watson Gordon, the President of the Academy, No. 293, is by far the finest portrait in the room, and surpasses anything of its class recently exhibited in Edinburgh. Although the Court dress is not very well suited to the subject, the colour is marvellously fine, and the expression thoughtful and dignified. Mr. Gilbert is, beyond all doubt, the best colorist in the Scottish Academy, as is evinced not only in this work, but in his female heads, No. 477, 'A Beggar Girl,' for example, and No. 49, 'The Young Mother,' the one quite as true in character as it is rich, yet delicate in the flesh tints, and the other masterly in touch, brilliant and beautiful in sentiment. Sir JOHN WATSON GORDON exhibits several portraits, the best of which are No. 360, 'Portrait of J. F. Lewis, Esq.' a head full of intellectual force; No. 468, 'Portrait of David Roberts, Esq., R.A.', a most characteristic likeness painted in the President's most effective manner; and No. 217, 'Portrait of Robert Paul, Esq.' the finest of his full lengths, also a thoughtful and impressive picture. Mr. D. MACNEE, R.S.A. is a conspicuous exhibitor, and his 'Portrait of Mr. John Pollock,' No. 12, full length of a shrewd, sagacious Scotsman, may be classed among the best works of its class both for colour and characteristic expression; No. 314, 'Portrait of Mrs. Mackenzie, of Craig Park,' another full length, is equally admirable, the posture being unconstrained and pleasing, while every part of it is marked by the firmness of touch which belongs to all Mr. Macnee's pictures. Mr. COLVIN SMITH's portraits, though rather cold and hard, are generally full of character; No. 273, 'Portrait of Aeneas Macbean, Esq.,' is the best example of his style this year—firm in drawing, and unmistakeably true. Mr. JOHN FAED has several cabinet portraits highly finished, and remarkable for the textural truth of the draperies. No. 82, 'Portrait of Donald Ross,' by WILLIAM SMELLIE WATSON; No. 124, 'Portrait of the late John Boyd, Esq.,' by CHARLES LEES; and No. 135, by JOHN J. NAPIER, to which there is no name given in the catalogue, are also among the notable examples of portraiture. The Scottish artists seem to have a peculiar aptitude for this department of art—almost all the most distinguished portrait-painters at present are Scotchmen. Nor must we omit to mention the miniatures of Mr. KENNETH MACLEAY, an artist who stands at the head of this particular department of art in Scotland at present, and who has besides contributed two very successful landscapes, which our limited space does not allow us to notice more distinctly. Mr. Macleay's miniatures and water-colour studies this year have all that sweetness of colour and delicacy of expression for which his works have long been noticeable. Among the animal painters, Mr. GILES, R.S.A., Mr. GOURLEY STEELE, Mr. JOHN GLASS, and Mr. JOHN MACLEOD, are the more prominent exhibitors, and each of them is represented by pictures of decided excellence.

The Southern Octagon of the new National Gallery has been reserved for Sculpture, and although the works exhibited are fewer in number than was expected, considering the advantages afforded by the increased accommodation this year over that of many previous ones, some of them are very striking. In the centre of the room is placed a powerfully modelled figure by W. CALDER MARSHALL, R.A., 'Ajax

'Praying for Light,' No. 784; the face is heroic in expression, and every part of the form fully consistent with the grandeur of the subject. No. 786, 'First Whisper of Love,' is another very striking work by the same artist: beautifully conceived, and both figures modelled with exquisite delicacy. Next in interest and merit is a marble statue of 'Corinna,' the young Greek poetess, by WILLIAM BRODIE, a rapidly rising Scottish sculptor. This is a work of great beauty; the expression calm and spiritual, and the semi-nude figure simple, softly rounded, and full of grace. No. 787, marble statue of 'Telemachus,' by ALEX. H. RITCHIE, is spirited and firm, but the artist has scarcely done himself justice in the pose of the figure; there is more merit we think in his smaller works,—one of 'A Muse,' for example, which is graceful, and finely chiselled. PATRIC PARK, R.S.A., stands at the head of all the portrait-sculptors; his bust of 'Vice-Admiral the Earl of Dun-  
donald,' No. 752, that of 'William Fairbairn, Esq., C.E.,' No. 766, and a marble one of 'Mrs. Houldsworth, of Coltness, Lanarkshire,' being immeasurably superior to all the others in delicacy, spirit, and force of expression. The first of these is one of the finest busts Mr. Park ever exhibited,—thoughtful, dignified, and of a noble contour. Mr. Park also contributes the original model for his bust of the Emperor of the French, which is little, if at all, inferior to those we have named. Mr. GEORGE MOSSMAN's 'Bust of a Lady,' No. 753, is next in merit to those of Mr. Park: and among the more noticeable of the others are a 'Bust of Sir R. Keith Arbuthnot,' by LAWRENCE MACDONALD, R.S.A., and a 'Bust in marble of the late Lord Cockburn,' by WILLIAM BRODIE.

We can only add to this rapid review of the collection a reiteration of the opinion we expressed at the outset as to its high character as an exhibition of Scottish Art, and an expression of our belief that the favourable circumstances in which the Academy is now placed cannot fail to have a most important influence on its progress. Hitherto attempts have been made to withdraw a certain portion of the interest which properly attaches to the annual exhibitions in Edinburgh, but the present one is of a thoroughly national character, and we may now expect that all the Scottish artists will combine to maintain that character in full vigour in those of future years.

#### OBITUARY.

SIR HENRY DE LA BECHE, C.B., F.R.S., &c. &c.

On Friday, the 13th of April, at ten o'clock in the morning, the earthly labours of Sir Henry de la Beche were ended. Long before the period when the education of the people became the subject of serious consideration, and the fashionable theme of young politicians, he commenced a work in which to the day of his death he was engaged,—the work of rendering science available in its practical applications to the people. Sir Henry de la Beche stands, therefore, pre-eminently, one of the useful men of his age, and his name is among those which the world will not willingly allow to die.

Henry Thomas de la Beche, the descendant from an old Norman stock, was born in 1795. He finished his education in a military college, it being the intention of his friends, and indeed his own, that his life should be devoted to the profession of arms. Circumstances leading to the abandonment of this design, science became the business of his life, at a time when it was quite a phenomenon to find a man of wealth resigning himself to its pursuit. It was no less curious, that a branch of science then regarded as of doubtful value, and in disfavour with most men, should have attracted his attention. Geology was regarded by the public as an ingenious exercise for speculative minds, having, however, some dangerous tendencies. De la Beche saw its importance, and by his earnestness and his example he may be said to have opened for the science a new path of great usefulness. About this period, William Smith had, after many years of careful observation, constructed his map, and published it under the title of a "Delineation of the Strata of England and Wales," and to it may be traced De la Beche's great design of laying down from actual survey all the geological formations of the United

Kingdom. His position in society enabled Mr. De la Beche to interest some members of the government in his design, and he was allowed, as an experiment, to commence his operations in connection with the Ordnance Trigonometrical Survey. This work was commenced at the Land's End, and in a few years, with the assistance of two of the gentlemen connected with the Ordnance Survey, De la Beche completed his maps of the western counties, in which not only was every rock laid down with the utmost accuracy, but every mineral lode which had been discovered was faithfully delineated. These maps were published by the government, and in 1839 Mr. De la Beche gave the world his valuable "Report on the Geology of Cornwall, Devon, and West Somerset." Eventually, the evident importance of the Geological Survey led to its being separated from the Ordnance Survey, and placed under the directorship of its originator. During the progress of the geological survey in Cornwall, many specimens, valuable in a practical point of view, were collected, and Mr. De la Beche obtained from the government a room in which to deposit them. He shortly required another, and before long he filled a house in Craig's Court with specimens and models, that formed the nucleus around which the magnificent collection now found in the Museum of Practical Geology was gathered. The small collection in Craig's Court was thrown open to the public; it occupied in a short time two houses; and having overrun those, its indefatigable director succeeded in persuading the government to build the fine edifice in which the Museum is now arranged in Jermyn Street, Piccadilly. While this was in progress, Mr. De la Beche succeeded in gathering around him a staff of young and rising men of science, having from the first his great object in view of organising the Museum of Practical Geology into a great educational establishment. The honour of knighthood was subsequently bestowed upon the Director of the Geological Survey and of the Museum of Practical Geology—both works of his own creation. Previously to this time many very valuable geological works were published by him, and in 1851 he completed his last great work "The Geological Observer." On the 6th of November, 1851, Sir Henry De la Beche delivered the inaugural address at the opening of the School of Mines, thus completing his original idea of rearing up in England a mining school, which, notwithstanding the enormous value of our mineral treasures, had hitherto been committed to the blind guidance of experience; up to this period Sir Henry de la Beche had continued with unabated zeal his labours. To give geology the most practical interpretation—to aid mineralogy and metallurgy in its progress—was the aim of his busy life. With a well-defined idea, an admirable scheme was worked out, which must prove highly beneficial to this country. Out of the excitement of the Great Exhibition, however, some elements of trouble arose, which not only impeded the progress of the School of Mines, but which caused much anxiety to its founder. It was, at one time contemplated to sacrifice the School of Mines—as a speciality—to a general School of Science, which no one saw better than Sir Henry de la Beche could not possibly be carried out in the existing establishment—and would, if attempted, prove fatal to its best interests. This intention, however, was set aside, but still, unfortunately, the new name of "Metropolitan School of Science applied to Mining and the Arts" was adopted. This involves pretensions which have not, and cannot be, realised, and without doubt, it has acted injuriously to the school. However, all who have entered as students, have belonged to or have been intended for some branch of mineral industry, and many who have been educated in the School of Mines are now engaged in the management of mines or of metallurgical works. We hope this may be sufficient to induce the government to devote the school in Jermyn Street to the original idea of its founder, and to try any experiments which may be made on the extension of scientific education elsewhere.

Sir Henry de la Beche, in the Geological Survey and the Museum of Practical Geology, has raised for himself an imperishable monument. On the morning of the 13th he died, up to the evening of the 11th he was engaged in directing the business of the Survey and Museum in the temple of his own creation. Though rendered powerless by the paralysis which had gradually crept over his frame, his mind remained singularly acute to the last. We have lost an earnest man: there are many men of greater mental power, and of higher scientific attainments than Sir Henry de la Beche, but very few who united the power of reducing science to practical utility in the manner which has been so ominously displayed in him we have lost. His decease will be long and deeply felt by a large circle of personal friends and men of science.

#### THE TEMPTATION.

FROM THE SCULPTURE BY VANDÉ VENNE.

It is a matter of speculative enquiry how far sculptors and painters are right in giving to the tempter of Eve the ordinary form of a serpent: it is true that in thus representing the creature they only follow general interpretation, but such interpretation may be altogether wrong, and indeed is so considered by many students of the Bible and Hebrew literature. Milton, unless he expressed himself with a poet's licence, certainly did not regard the serpent of Paradise as similar in appearance to any reptile with which modern naturalists are acquainted:

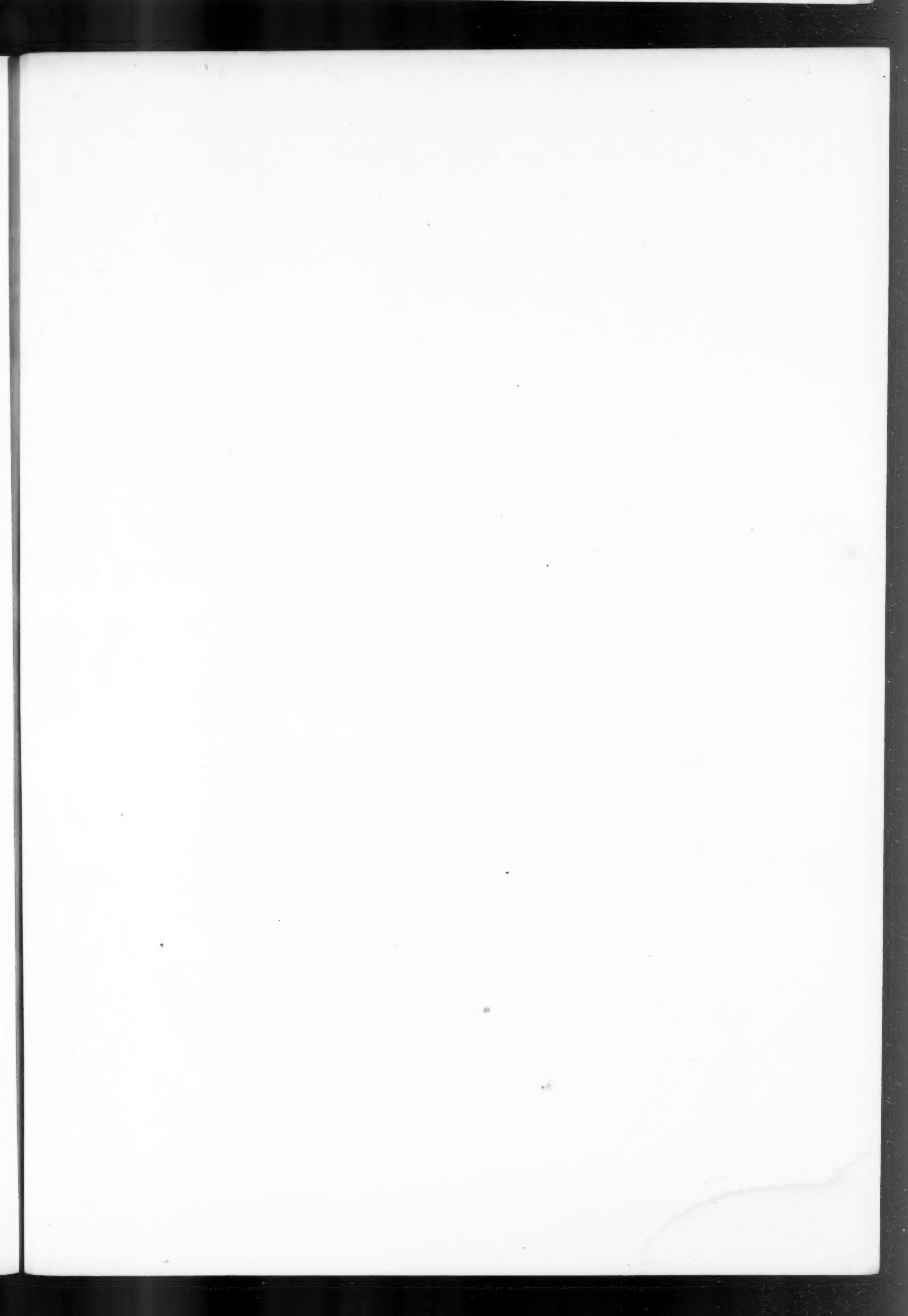
"So spoke the enemy of mankind, enclosed  
In serpent, innate bad, and toward Eve  
Address'd his way, not with indented wave  
Prone on the ground, as since; but on his rear,  
Circular base of rising folds, that tower'd  
Fold above fold, a surging maze, his head  
Crested aloft, and carbuncle his eyes;  
With burnish'd neck of verdant gold erect  
Amidst his circling spires, that on the grass  
Floated redundant: pleasing was his shape  
And lovely;"

This subject is treated at some length in an admirable work, "Echoes of the Universe," by the Rev. H. Christmas. From his remarks we learn that the Hebrew word *Nachash*, used by Moses in the book of Genesis, and which in our Bible is translated "serpent," is not the term usually so rendered, but one of a peculiar character, and concerning the interpretation of which no divines have ever been perfectly satisfied. There are certain terms in the Hebrew which are sometimes applied to evil spirits; such are "*Nachash*," "*Leviathan*," "*Behemoth*," though by the two latter we understand respectively the crocodile and the hippopotamus. Dr. Adam Clarke, the able commentator, has taken much trouble to prove that the *Nachash*, so far from being a serpent at all, was rather an animal of the monkey kind; and he thinks it probable that it may have been that which we call an ourang-outang, or, perhaps, the chimpanzee: such a theory only shows what extraordinary notions are sometimes entertained by men of learning and much study. The Rabbinical writers have promulgated some strange stories respecting the Temptation in Eden: one of the most absurd is, that the *Nachash* of Paradise had the form of a camel and was transformed into a serpent afterwards; that Sammael, the Tempter, whom we may presume to be Satan, came to Eve riding upon the back of the camel, and on her remarking to him that God had forbidden them to touch the tree, which was not the truth, he obtained power over her through the falsehood, and pushing her against the tree, said, "thou hast touched the tree and art not dead, neither shalt thou die if thou eat the fruit."

It must however be admitted that the highest authorities who in modern times have written upon this subject, agree that the agent by whom the fall of our first parents was consummated took absolutely the form of a serpent, but of one gifted with intelligence of a high order.

The question after all being speculative, and incapable of any satisfactory or certain solution, it may perhaps be asked why it is noticed here at all; our reply is, first that the sculpture of M. Vande Venne naturally suggests such reference; and secondly, that the remarks we have made might be the means of inducing a departure from the general conventional treatment artists give to a subject which admits of change without a compromise of truth, inasmuch as the truth can never really be ascertained.

This group, which is in marble, was in the Great Exhibition of 1851: the name of the sculptor is new to us, nor are we acquainted with any other of his works. M. Vande Venne, as we have ascertained, is a native of Bois le Duc, in Holland, and was a pupil of the Royal Academy of Antwerp; but he resides in Rome, where this figure was executed in 1840. The modelling of Eve inclines rather too much to the masculine in the fullness of her lower limbs, but the upper portion of the figure is good, and the expression of the face—pleasure mingled with apprehension—is happily rendered.







THE TEMPTATION.

ENGRAVED BY R. A. ARTLETT. FROM THE STATUE  
BY M. VANDÉ VENNE.

LONDON. PUBLISHED FOR THE PROPRIETORS



## THE TRIAL FOR LIBEL

AGAINST THE EDITOR OF THE "ART-JOURNAL."

[It will no doubt be expected by our subscribers and the public that we give a full report of this trial: the first, we believe, of the kind on record. We shall do so—copying the details from the several newspapers of Warwickshire—the *Birmingham Journal*, the *Birmingham Gazette*, the *Birmingham Mercury*, the *Leamington Courier*, the *Warwickshire Advertiser*, &c.: and at the close we shall offer such remarks as we consider demanded by the occasion—such as we believe will justify us in public estimation in reference to the course we have taken.]

## WARWICK ASSIZES.

HART v. HALL.

March 28.—Before BARON ALDERSON and a Special Jury.

The plaintiff laid the venue in Warwickshire; a privilege to which he was entitled.

Mr. Macaulay (Q.C.) and Mr. Hayes were counsel for the plaintiff, Mr. John Smith, of Birmingham, was his attorney. For the defendant, Mr. Mellor (Q.C.) and Mr. Field were counsel, and his attorneys were Messrs. Baxter, Rose, & Norton, of London.

The damages were laid at one thousand pounds.

The declaration states:—

1st. That the plaintiff before and at the time of committing the several grievances hereinafter mentioned carried on the trade and business of a picture-dealer, and thereby made profits and earned his living; yet the defendant, well knowing the premises, falsely and maliciously printed and published in a periodical publication called the *Art-Journal* of and concerning the plaintiff and of and concerning him in the way of his trade and business the words following, that is to say—"Picture Dealing—a 'Sale' at Birmingham" (meaning that the plaintiff had had a sale of pictures at Birmingham which was a fraudulent and dishonest transaction on the part of the plaintiff), &c. &c.

The declaration then sets forth the libel as published in the *Art-Journal* for October.

2nd.—And also that the defendant, well knowing the premises, falsely and maliciously again printed and published in another and subsequent number of the said publication, called the *Art-Journal*, of and concerning the plaintiff, and of and concerning him in the way of his said trade and business, and of and concerning the libel in the first count set forth, the words following (that is to say), "The Picture Sale at Birmingham," &c.

The declaration then sets forth the libel, as published in the *Art-Journal* for November.

3rd. By means of the committing of the said several grievances, the plaintiff was greatly injured in his said trade and business of a picture dealer, and divers persons whose names are to the plaintiff unknown refused to buy pictures of the plaintiff, and divers pictures of the plaintiff which he had for sale remained unsold, and divers others sold for less prices than they otherwise would have done, and his said trade and business, and the profits made by him therein fell, and he was, and is otherwise injured.

And the plaintiff claims one thousand pounds.

The defendant justified: and put in the several pleas here following in justification:

1. The defendant, for a first plea, says that he is not guilty.\*

2. And for a second plea as to so much of the said alleged libels as alleges or imputes that the plaintiff knowingly and deceitfully advertised for sale, and sold at the said sale of pictures at Birmingham, divers pictures, as and for the production of some of the most renowned artists of England, well knowing that the same were not the productions of such artists, the defendant says that the said allegations were and are true. And that the said pictures in this plea above mentioned were not the productions, as the plaintiff well knew, of the artists whose names were mentioned in the catalogue put forward by the plaintiff at the said sale as the painters thereof, but were the works of other and very inferior artists as the plaintiff well knew, and were of much less value as the plaintiff well knew, than the same would have been had they been the genuine productions of the artists mentioned in the said catalogue as the painters thereof; and the defendant says that by means of the premises in the plea, many persons who were ignorant thereof became purchasers of such pictures as aforesaid at the said sale, and were thereby deceived as to the true character of the pictures which were so produced.

3. And for a third plea as to so much of the said alleged libel in the first count as alleges the defendant was a notorious dealer in pictures. And that his name was sufficiently well known everywhere to put people on their guard. And that the said sale at Birmingham proceeded from a very suspicious source. And as to so much of the libel in the second count, as refers to the character of the said party, (meaning the plaintiff) who commissioned the said auctioneers to sell, and whose former sales had been so notorious, the defendant says, that the character of the plaintiff as a dealer in pictures had been long before the said sale at Birmingham, and then was disreputable, and that the plaintiff was generally known and considered amongst persons dealing in pictures as a person of bad reputation as a dealer therein. To wit that the plaintiff had before then long been a dealer in pictures, and repeatedly offered for sale and sold as such dealer pictures as and for the productions of some of the most renowned artists, well knowing that the same were not. And which had been subsequently and before the alleged publication discovered not to be the productions of such artist. But productions of other and very inferior artists, and of much less value than the same would have been had the same been the genuine productions of renowned artists as before mentioned. And thereby many persons had been deceived in their purchases of such inferior productions. And had been defrauded of the money paid by them for the purchase thereof. And which sales and the value thereof had before the alleged publication become publicly known. And also in this count that the plaintiff had at various, and many times and places, to wit at Birmingham and Preston, and elsewhere in England, publicly sold pictures as aforesaid, and at such sales, or some or one of them, had suppressed his true name on the occasion of offering pictures for public sale. And had given to the auctioneers commissioned by him publicly to sell pictures at such sale or sales a surname which was afterwards dis-

covered to be a false and untrue surname. And fraudulently suppressed his true name at such sale with a view to deceive the said auctioneers, and the public attending such sale.

4. And for a fourth plea being to so much of the second count as alleges or imputes that the plaintiff before the said sale at Birmingham had been guilty of knowingly and deceitfully selling as genuine productions of artists of celebrity, pictures which as he then well knew were not the productions of such artists; the defendant says that the said allegations were and are true, and that the said plaintiff was thereby guilty of fraud and dishonesty as a picture dealer.

Mr. Macaulay, in opening the plaintiff's case, spoke at considerable length. He said that his client, who was a picture-dealer, having very numerous and extensive transactions in various parts of England, in ancient and modern pictures, had come forward to ask redress against Samuel Carter Hall, who was editor of the *Art-Journal*, for one of the most deliberate, as well as one of the most scandalous and audacious, libels that it had ever fallen to his (Mr. Macaulay's) lot to bring before a jury. Mr. Hart complained that he had been libelled in the way of his trade as a picture-dealer; and in the articles to which he (Mr. M.) would draw their attention Mr. Hall had avowed his intention of ruining the business carried on by the plaintiff. The immediate provocation for this appeared to have taken place in the early part of the autumn of 1854, in a sale of pictures conducted for the plaintiff by Messrs. Ludlow & Robinson, at Birmingham. Mr. Hart was possessed of a large stock of pictures, and, like other dealers, had them in all parts of the country; for instance, he had no particular warehouse in which they were placed in Manchester, Birmingham, Exeter, &c., but he was accustomed to receive advances from auctioneers, who afterwards offered the pictures for sale by auction, and whenever it was necessary for him to realise a portion of his stock he brought together particular pictures in a particular locality, and there offered them for sale. In this instance Mr. Hart, through the agency of Messrs. Ludlow & Robinson, advertised the sale of "a collection of splendid and authentic paintings by the great masters of the modern British School." The sale had taken place on Thursday, the 31st of August, and Friday, the 1st of September, and it was to be conducted on certain published conditions, and on a certain guarantee of authenticity. The learned counsel proceeded to read the conditions of sale, which were of the usual character in such cases. Messrs. Ludlow & Robinson had prefixed to the catalogue a note to the following effect:—"That in the event of a doubt arising as to the genuineness of the pictures of any living artist, purchased and guaranteed at the time of offering, the purchasers might, previous to payment, submit them to the artists themselves—the expense of doing so, should the pictures be repudiated, to be borne by the vendor, and the sale annulled; but in case of their verification the expense to be borne by the purchaser." The catalogue had been previously extensively distributed, and ample opportunity had thus been offered for testing the genuineness of the works which were to be brought to sale. Although provision had been made for a reference to the artists, and although nearly the whole of the pictures had been sold, there had not been a reference to any artist, and no purchaser, even after the articles in the *Art-Journal*, had come forward to express a doubt as to the genuineness of any of the pictures. Turning to the article in the *Art-Journal* of the 1st of October, the learned counsel said the jury would discover in the construction of its wording a sneer at Mr. Hart, assuming that his name was "Moses," which it was not, Mr. Hart's name happening to be "Louis Joseph." Whatever the motive, they would find that this article was inspired by the deepest personal malignity, and was, in all respects, one of the worst libels he had seen. It might be that Mr. Hall's own collection of pictures had not been garnished with the amplitude he desired from Mr. Hart's stock, or it might be that the intercourse between the picture-dealer and the editor had not been of the most polite description; whether that were so or not, the malignity by which the libels were dictated could not be a matter of doubt. The article of the 1st of October, which the learned counsel read and commented on at length, drew attention to the fact of the editor having treated on the subject of picture-dealing, and instanced dealings of dishonest practices in "the productions of famous masters of the ancient school."

Mr. Macaulay here read the libel, as detailed in the pleadings, and continued—

The import of the above article was obvious. It charged Mr. Hart with a distinct fraud, and upon no better knowledge than a priced catalogue and mere surmises.—Mr. Macaulay then read a correspondence which had taken place between the legal adviser of the plaintiff and Mr. Virtue, publisher of the *Art-Journal*, Mr. Hall, the defendant, and his agents. Mr. Hall had written acknowledging himself the author of the article of the 1st of October, and in answer to a second letter from Mr. Smith (the plaintiff's attorney), Mr. Hall had referred him to his solicitors. Mr. Smith had written to Messrs. Baxter & Co., on the 13th of October, asking Mr. Hall to apologise, but to this an answer had been returned stating that Mr. Hall saw no course open to him than that of defending any action which might be brought, and adding that he (Mr. Hall) had no other feeling or motive in the matter than the discharge of his duty as editor of the *Art-Journal*. It had not (continued the learned counsel) occurred to Mr. Hall that he had another duty to perform—his duty to society. It was a mistake in him to suppose that he was performing his duty by writing such articles as might appear to him to make the *Art-Journal* a profitable investment. The sense of duty by which he seemed to be actuated was to make the best of a commercial undertaking. One would have supposed that after an action had been threatened Mr. Hall would not again have written upon the subject until the issue had been decided. He appeared, however, in the interval before his next publication to have been endeavouring to get up a case, and although they had not been so fortunate as to get hold of all his correspondence, they had a letter which he had written to Mr. Walker, who was an artist in Birmingham, and Secretary to the Society of Artists there. [The letter from Mr. Hall to Mr. Walker was here read. It was dated the 20th of October, and in it Mr. Hall asked for information, stating that he was fighting the battle of the artist. He appealed to Mr. Walker, as an artist, for any aid he could give him. He understood that Mr. Walker had purchased a picture at the sale and asked for particulars.] The attempt to fish up a case against the dealer, tickling as that might be to the vanity of a local artist, was defeated by Mr. Walker's candour. Mr. Walker had replied, stating that, as far as he could judge, he had never seen a more genuine collection of pictures. The sale, in his opinion, had been most honourably conducted, and he thought that Messrs. Ludlow & Robinson would not connect themselves with any questionable transactions. He therefore advised the defendant to settle the matter as quickly as possible. The next number of the *Art-Journal* (continued Mr. Macaulay) had appeared on the 1st of November, and, although Mr. Hall had received this letter from Mr. Walker, he deliberately printed another article. In that article strictures in the previous libel upon the auctioneers, relative to the conditions of the sale, were withdrawn, and their high respectability admitted.

Mr. Macaulay here read the article of November 1.

After the defendant had refused the fair offer of testing the genuineness of the pictures, his attorneys wrote to Mr. Smith, the plaintiff's solicitor, as it was supposed to renew the offer, and naming certain pictures, the genuineness of which was to be ascertained. Mr. Smith wrote a reply, expressing his willingness to do so; but, before doing that, required to know what course the defendant meant to take if the enquiries established the authenticity of the works. Messrs. Baxter & Co. answered that then the defendant would admit that he had written under a mistaken impression, and, in apologising, express regret for the reflections he had made on the Birmingham sale. Mr. Smith, on the part of the plaintiff, said he could not accept such an apology; that for a series of years the defendant had persecuted the plaintiff, and destroyed his business; but that, as the plaintiff did not require mere money compensation, he wished for a detailed statement of the facts on which the defendant relied, and the names of the parties from whom he had received his information—a retraction as full and ample as the libel—an apology, the form and substance of which were to be settled by some gentleman to be named, and inserted in the *Art-Journal*, the *Times*, and the Birmingham papers, and the coats to be settled. In reply to that the defendant's attorney repudiated the notion of terms of compromise, and the action went on. The defendant had put on the record three pleas. First, he denied that he wrote the libel, and then justified it in pleas, that the plaintiff had knowingly offered for sale pictures, said to be by renowned artists, which were by inferior artists, by which deceptions

were practised; that the plaintiff was known as a person of bad reputation as a dealer in pictures, who had long been in the habit of deceiving and defrauding persons by picture sales, and for that purpose had suppressed his true name. This plea (said the learned counsel) was to enable the defendant to enter upon some circumstances in connection with a forty or fifty years' life, during which Mr. Hart had been before the public; but in support of this general imputation upon the plaintiff's mode of dealing, only a few pictures had been named by the defendant. The learned counsel then stated the nature of the evidence which he should call in support of his case, and said that in the meantime he would call upon the jury to be careful to do justice in behalf of his client in regard to the scandalous, unjust, and audacious libel which the defendant had published against him.

Evidence was then taken on behalf of the plaintiff:

Mr. Joseph Ludlow, examined by Mr. Hayes, said he was an auctioneer in Birmingham, and had been so for many years. In September last he was instructed by Mr. Hart to offer some pictures for sale, and issued a catalogue (a copy of which was handed to the witness). The catalogue was published about a week before the sale, which had been extensively advertised for two months. The pictures were on view the day before the first day's sale, and on the morning of the second day. The catalogues were extensively circulated by his own instructions. Nearly all the pictures were described as the works of living artists, and he believed copies of the catalogues were sent to artists, but not to those whose names were mentioned in it. As to the guarantee, Mr. Hart desired to guarantee every picture, and wished, if they were not proved to be genuine, they should be forfeited to the purchasers without payment; but witness altered the guarantee to the form in which it was printed. There were in Birmingham many collectors of pictures, and a number of artists and picture-dealers, many of whom attended the sale. There was no trap or trick intended in the conditions of sale. Nearly the whole of the pictures were sold. The sale was to a certain extent compulsory, as witness had advanced money on the pictures, and required repayment. He had not had any complaints made that the pictures were not genuine; but he had an application from a gentleman for the address of Mr. Kennedy, one of the artists named; he gave the address, but heard nothing more from the gentleman. Witness afterwards instructed his own solicitor to commence an action for libel against Mr. Hall, who made an apology and paid costs.—In cross-examination the witness said that this was his first transaction with Mr. Hart. He did not know that it was the practice of auctioneers to advance money to dealers before a sale took place. Hart had proposed to him at the same time to make an advance upon the pictures and to sell. He did not learn from Hart that Mr. Cheshire had refused to make an advance. Mr. Hart prepared the catalogue, which witness revised. The description of Sir Peter Lely's picture (No. 29) was supplied by Mr. Hart. The picture was described as "showing the germ of Lely's beauty." It sold for three guineas—(loud laughter). He had seen several printed catalogues, but not those of sales at Norwich, Leeds, or Preston. The sale included a picture by Mr. Farrier, called "Putting Salt on his Tail;" but witness did not remember the picture, nor did he know whether it was like an engraving which was handed up to him. The picture was not sold. There were also two pictures, "Views in Italy," by De Huesch, which the catalogue described as being worthy of being examined with a microscope; but they were not sold. He had a marked catalogue of the reserved value of the pictures, and was to use his own discretion. The reserved bid for De Huesch's pictures was 5 guineas each, but the last bidding was 6 guineas for the pair.—Mr. Mellor then read from the catalogue a description of a picture called "Musidora," which witness said was not sold, though 23 guineas were bid, the reserve being 25 guineas. No. 84, "The Disconsolate," was likewise unsold, the reserve price being 20 guineas, and the highest bid being 15 guineas. These pictures were by Frost. A Stanfield, described as being "scientific and rich," was sold for 27 guineas. The "Falls of Tivoli," by Turner, sold for 13 guineas; and a "Study of Rocks," by Müller, framed, sold for 3 guineas, but it was a mere sketch. No. 50, "A Breezy day off Kent," by Müller, sold for 17s. 6d.; No. 62, "Southey's House on the Thames," by Müller, sold for 5½ guineas; No. 38, "A Bacchante," by Etty, sold for 5½ guineas; No. 5, "The Homeless Hindoo," by Poole, framed, sold for 17s. 10d.; and No. 98, "A River Scene,"

by W. Collins, R.A., was unsold, the highest bid being 12 guineas; No. 91, five views by Turner, R.A., was sold for 8 guineas; they were miniature views.—On re-examination the witness said that Sir Peter Lely and Mr. Turner were not living at the time of the sale; and he did not guarantee any pictures except those by living artists, but believed he told the bidders that he should not settle with his employer until the purchasers were satisfied.

Mr. Charles Birch, examined by Mr. Macaulay, stated that he resided at Edgbaston. He examined the pictures at the sale. He had been a purchaser of pictures, and had very largely both bought and sold; indeed, he had recently sold many thousand pounds' worth of modern pictures. It was his belief that the pictures sold by Ludlow & Robinson were genuine; some of the pictures he knew well, as they had belonged to himself, and he had sold them to or exchanged them with Mr. Hart. Witness bought the Stanfield, and had since sold it to Mr. Foster, of Stourton Castle. He knew Müller's picture, "William of Deloraine," which he had sold to Hart, having himself purchased it at Müller's sale. He believed it to be genuine. At this particular sale he bought ten or a dozen pictures—three or four pictures by Cox, and some drawings by Cox, a Stanfield, a Kennedy, and a Müller. He was perfectly satisfied with their genuineness—never more so. He had known Mr. Hart for sixteen years, and had bought very important pictures from him. His transactions with him might be counted by many thousands of pounds. Hart had always acted in these transactions as a straightforward honourable dealer.—On cross-examination by Mr. Mellor, witness said he did not remember Farrier's picture. A small Stanfield was handed up to witness, who said it was the one he bought. He thought it was by Stanfield when he bought it, but a doubt having arisen he took it to London, and put it into the hands of Mr. Gambart to be submitted to Mr. Stanfield, but did not know the result. Four or five of the pictures at the sale had belonged to witness, three or four being Cox's pictures, which he was very glad to buy back again. Witness last saw Hart a fortnight ago in Birmingham. He had not seen him that day.

Mr. John Eaton Walker, examined by Mr. Hayes, said he was an artist residing at Birmingham, and had for twelve months past been Secretary of the Society of Artists there. He inspected the pictures at Messrs. Ludlow's sale in September, and being acquainted with the style of the artists, his opinion was that the pictures generally were genuine. He received a letter, dated October 20, from Mr. Hall, in reference to the sale; it was the same letter which had been read, and on the 30th of that month he wrote the answer which had been read. He afterwards received a letter from Mr. Hall, dated November 1, stating that the defendant had better evidence as to the genuineness than witness could give, and adding that if he knew much of the career of Mr. Hart he would have suspicions also.\* Witness bought a drawing attributed to

\* The following is the correspondence between Mr. Walker and the defendant. Mr. Walker did not explain under what circumstances he handed over to the plaintiff's attorney two letters written to him by Mr. Hall, in strict and honourable confidence:—

"4, Lancaster Place, London, October 20.

"Dear Sir—You are probably aware that actions have been brought against me for an article in the *Art-Journal*, entitled 'A Picture Sale at Birmingham.' I am fighting the battle of the artist, and as an artist I apply to you for any aid you can give. I understand you purchased a picture at that sale. May I ask you for particulars concerning it, and any other information you may consider to be useful that I should know. I am sure I may reckon on the co-operation of all who, like you, are engaged in Art, and I shall greatly thank you for the information for which I ask, &c.

"S. C. HALL."

Mr. Walker replied in the following terms:—

"15, Crescent, Birmingham, October 30, 1854.  
"Dear Sir—I am in receipt of yours of the 20th, which I should have answered earlier, but have been from home. With respect to the sale in question, I can only say that as far as I am able to judge, a more genuine collection of pictures I certainly never saw offered for public competition. I am also most perfectly satisfied in my own mind that it was most honourably conducted, the auctioneers, Messrs. Ludlow & Robinson, being incapable of acting otherwise. I was therefore much surprised when I read the article in the *Art-Journal*. The chief buyers were gentlemen of acknowledged taste, and to whom a large number of the pictures were 'old friends.' The sale, moreover, I have reason to believe, was unreserved in the strictest sense of the word, and gave the most unqualified satisfaction to all present. I cannot, therefore, but think that you were misinformed from beginning to end on the matter, which is to be regretted, as from all that I can learn the feeling here in favour of the auctioneers is very strong indeed; and really, if I may venture to

Macrise, with which he was perfectly satisfied, and afterwards was offered by Mr. Hart an advance on the price he had given. Witness gave seven guineas for the drawing, and Mr. Hart gave him ten pounds afterwards.

Mr. Wm. Holmes said he was an auctioneer and picture-dealer at Birmingham, and in the latter capacity he attended the sale and bought there. The collection seemed to him to be genuine. He had resold the pictures he bought, and had had no complaints about them.

Mr. Charles Hawker said he was a picture-dealer at Manchester. He knew the plaintiff, and had sold him three or four of the pictures which were genuine. He had dealt with Hart for seventeen years, probably to the extent of 700*l.* or 800*l.* a year. He had never had occasion to find fault with him.—Cross-examined. He had recently bought a "Cottage Interior" by Frederick Goodall, but was not aware that it was not by Frederick Goodall. He did not know that the word "Frederick" was written over an erasure.

Mr. Macaulay objected to these questions, and the Judge ruled that they could not be put. His lordship also expressed his dislike to pleading that two hundred pictures were not genuine because three or four of them might not be so.

Mr. W. D. Kennedy said he was an artist in London, and had painted the Academy gold medal picture of 1835. The pictures attributed to him in the catalogue were painted by him; in the instance of the "Musidora," he painted the landscape and Mr. Frost painted the figure. He had known Mr. Hart for seven or eight years, and had always found him honourable in his dealings.—Cross-examined. Witness had painted the back-ground of the "Musidora" after the figure had been painted, the picture being brought to him for that purpose by Mr. Hart. He did not ask Mr. Frost's permission before painting on the pictures.\*

express an opinion, I should say by all means settle the matter as soon and as quietly as possible.—Yours, &c.  
"J. E. WALKER."

To this letter Mr. Hall replied:—

"Dear Sir—I thank you for the courtesy of your reply. Although I entirely exonerate the auctioneers from all wilful blame in reference to the sale of pictures in Birmingham, and as I think you will say, have made them ample amends, you are greatly mistaken in considering the pictures sold to be, all of them, the productions of the artists to whom they are attributed. I, who did not see them, would not presume to differ from you, who did, but that I have evidence better even than yours. You have not answered my question as to whether you bought a picture at that sale; what you gave for it; and by whom it was purported to be painted. Will you do me the courtesy of answering these questions? I am fighting no battle of my own, but I am fighting that of the artists, and I humbly think that I have a right to ask for their aid. To me such a contest can bring only vexation and labour at the best, save and except that recompense which attends every man who has the consciousness of having done his duty and been useful. If you knew as much as I do of the career of Mr. Lewis (not Louis) Hart, you would readily have 'suspicions,' as I have had. And I as fully believe that it would have been just the same with Messrs. Ludlow & Robinson.—Yours, &c.  
"S. C. HALL."

\* The following two letters were written by Mr. Hall to Mr. Kennedy; that gentleman having, in an answer to the first letter, replied in the affirmative:—

"October, 13, 1854.

"Dear Sir—it is right that I should apologise for the question I am about to put to you. It is simply this: Did you ever paint a picture in conjunction with Mr. Frost? or have you ever painted any part of a picture of which part has been painted by him? I find in a catalogue of pictures sold in September last at Birmingham, a picture to which are appended the names of 'Kennedy and Frost,' it is entitled 'Musidora,' and is described in the catalogue as 'in the very finest manner of these favourite painters.' I find also in the same catalogue a picture (entitled 'After the Bath') named as described by Frost, of which it is said 'the rich landscape background is by Kennedy.' It would be an insult to you to imagine you to have painted parts of these two pictures, unless in conjunction with Mr. Frost; and therefore the first part of my question might suffice without the latter. For especial reasons, however, it is essential that I put both; and I trust you will not consider me rude in doing so, or in asking you to oblige me with your answers as soon as possible.

"Your's very truly,  
S. C. HALL."

"October 17.

"Dear Sir—if I understand you rightly, it is too true that you have been guilty of working upon and adding to the picture of a brother artist—that artist being alive, living a very short distance from you, with whom you are acquainted, and who enjoys a high and honourable reputation. And that you have done this without the knowledge of such brother artist. It is not for me here to comment on such a procedure, although it will unquestionably be my duty to do so elsewhere. Two actions for libel have been brought against me for having

Mr. George Henry Phillips, an auctioneer, of Bond-street, London, said he sold pictures extensively, and had sold to Mr. Hart the small Stanfield referred to in the trial, but he did not guarantee it, though the person for whom he sold it called it a Stanfield. Mr. Hart seemed to doubt the originality of the picture, and proposed to return it within a month on proof that it was not genuine. Witness assented to this, and the picture was not returned.—Cross-examined. It was sold either for 15*l.* or 18*l.* If guaranteed it would not have been worth much more. If an early work it would not.

Mr. Robert Winstanley said he was an auctioneer at Liverpool, and had twice sold pictures for Mr. Hart; in both instances he believed the pictures to be genuine.

Mr. Frederick W. Hooper, picture-dealer, of London, said he was acquainted with the works of modern artists. He attended the sales at Birmingham, and recognised pictures by Baxter, Collins, Lee, Cooper, and Lingelbach, as pictures he had himself sold to Mr. Hart. Those were genuine pictures, and this opinion applied to the general collection. He bought back for 8*l.* the Lingelbach he had sold to Hart. He sold it to Hart for considerably more than that sum.—Cross-examined. Witness sold the Collins, a marine view, to Hart for 30*l.* he thought; the Lee for 50*l.* or 60*l.*; and the Cooper for 100*l.* or more. They were not large pictures. He bought all the pictures he had mentioned privately, but not from the artists.

Mr. Joseph Gillott, merchant, of Birmingham, said he had bought a great many modern pictures, and knew the artists' styles. He had dealt with Hart to the extent of some thousands. He did not see the collection which was sold by Messrs. Ludlow & Robinson. An Etty, a Bacchante, was shown to witness, which he believed he had sold to Hart, having himself bought it from Mr. Etty.—Cross-examined. He believed he purchased the picture from Etty, but did not recollect the date, nor the price he gave for it. He believed the whole figure to have been painted by Etty. It was about five or six years since he sold it to Hart. A great many years ago Hart used to take pens of witness for pictures, but not lately.

Mr. Macaulay said that this was the plaintiff's case. He could not ask the learned Judge to wait until the plaintiff himself arrived to be examined, as he would not reach Warwick before half-past two o'clock. At that time he would tender the plaintiff for examination.

His lordship said he should not permit that, but he would leave it to Mr. Mellor to call him if he chose.

Mr. Mellor said the defendant had made every effort to find the plaintiff, but could not. The learned gentleman added that he perfectly understood the present trick; that there was no intention to let Mr. Hart appear: that, in fact, they dared not call him.

Mr. Mellor, Q.C., for the defendant, addressed the jury at great length, describing the defendant as a gentleman well known in the literary world, as the husband of a lady of great celebrity, and who, although nominally a barrister-at-law, had, for many years, devoted himself to literature and the fine arts, and as Editor of the *Art-Journal* had sought to promote a better taste, and a truer appreciation of works of Art, and to purge the trade of picture-dealing of the frauds by which it had long been distinguished. Those frauds were most notorious, and did infinite mischief to Art in this country, and the *Journal* had done much to improve the taste, so perverted. The attention of the Editor had, some years ago, been called to the subject of pictures by old masters, the manufacture of which had gone to such an extent that it was said there were sold in England, every year, more of the ancient schools than could be found in all Europe together. This was the first time that even a threat had been held out against the defendant, of legal proceedings, and so distinguished was the approbation he had received that he was permitted

written and printed in the *Art-Journal* the article entitled "A Picture Sale at Birmingham." It is my duty not only to defend myself, but to expose a system which is subversive of all professional honour, and I give you timely notice that I shall subpoena you at the trials which are to ensue.—Your faithful servant,

"S. C. HALL."

It is worthy of remark that when Mr. Hall communicated to Mr. Frost his apprehension that Mr. Kennedy had been guilty of this act, Mr. Frost in the strongest possible terms expressed his belief that Mr. Kennedy could not have so acted—adding "he would no more have done so to me than I should have done so to him."

access to the private collections of the most illustrious personages in the realm, to illustrate the pages of his publications. Upon the publisher of the *Art-Journal* being written to, Mr. Hall did not hesitate to avow himself the author of the article; and no doubt that he was induced to write it upon the faith of information supplied to him. Upon the question "Who is Mr. Hart?" the learned counsel commented severely upon the fact that Mr. Hart was not put into the witness-box; although every effort had been made by the defendant to discover his whereabouts, and bring him face to face with the jury, who would see, in the course of the case, why the plaintiff should keep out of the way. As far back as 1842, the plaintiff, Hart, had called upon Mr. Farnell of Norwich, and offered him four pictures (which the learned counsel specified) as forming part of a nobleman's collection of the old masters, one of which was bought by Mr. Farnell at an exorbitant price, and the others, on being sold by auction, did not realise more than 55*l.* or 27*l.* each, although offered to him originally for 400*l.* or 200*l.* If those had been genuine pictures, it would have been easy for the plaintiff to have gone to London, and in quarters, of whose respectability and solvency there could have been no question, obtained the prices he demanded. The one purchased by Mr. Farnell had turned out of very inferior character. The plaintiff was, what is technically called, a "picture-pickler"—one who got inferior artists to imitate particular styles, and sell them as genuine pictures. "Picture pickling" was a process of getting pictures dressed up in some particular style, so that they may pass as genuine pictures. In 1846, Hart had gone to a person in London with a collection of pickled pictures. This gentleman was more skilful than the plaintiff in the history of the various styles of art, and he got him to make up a most taking catalogue for a sale at Leeds. Mr. Mellor read a number of extracts from the catalogue, amid the most uproarious laughter. The language employed was in the highest style of bombast, and abounded in the most glowing descriptions of the pictures which were to be offered for sale.

The Judge asked what object the reference to the catalogue was to serve?—Mr. Mellor: To establish the identity of Mr. Hart by showing that the same descriptions had been used in various catalogues by a person known as "Louis Hart." The absence of the plaintiff compelled him to take this course to establish the point of identity.—Mr. Baron Alderson: But, supposing I were to quote Homer, that would not make me Homer (laughter).—Mr. Mellor thought that if he showed that the same descriptions had been used at various sales by a person under the name of Hart, that would go some length in proving the identity.—Mr. Baron Alderson—Let some person be called that has seen him.—Mr. Mellor was in this difficulty, that Mr. Hart was not to be found. The learned counsel went on with the reading of the catalogue. The court was convulsed with laughter as he repeated such phrases, as "showing the very germ of Lely's beauty, the languid eye," &c. He was proceeding to show that the same pictures, with the same descriptive matter attached, had at different sales been attributed to different masters, when he was interrupted by Mr. Baron Alderson, who asked if his brother in the Crown Court would convict a thief in that way?—Mr. Mellor said it would go a certain length.—Mr. Baron Alderson remarked that he thought, although they could make out that three, or four, or even twenty, out of the 200 pictures were not genuine, they were not entitled to accuse a man of fraud.—Mr. Mellor was about to show the circumstances, and the state of information under which Mr. Hall had written these articles.—Mr. Baron Alderson: In taking that course, you may show something in mitigation; but if you take a particular sale, and say that the pictures at that sale were not genuine, you must prove it. It will not do to say that fifteen years ago some sales took place of pictures which were not genuine.

The learned counsel was again proceeding to read extracts from a catalogue of a sale of pictures at Leeds in 1846, with a view of connecting several works therein described with the catalogue, and pictures, at Birmingham; but the learned judge again interposed, and expressed his intention of telling the jury that that was no evidence at all. He admitted that the absence of the plaintiff was a strong circumstance; but if he were present, he might say he had made a copy from the catalogue of "that scoundrel at Leeds." Here there were about two hundred pictures, and because some five or six, or even twenty were of doubtful character, was it to be said that the plaintiff knew all the rest were not genuine?—Mr. Mellor did not pretend that; but he was going to show his lordship under what circumstances the defendant wrote.—The judge: That might be urged in mitigation; but if the plaintiff could not

justify the whole, he (the judge) should tell the jury that they might find a verdict for those parts which were not justified.—Mr. Mellor explained that Mr. Walker's letter was dated the 30th of October, and, therefore, it was impossible to receive it before the second article appeared.—The judge: That might remove the objection to the second article. What was said to the first?—Mr. Mellor proposed to trace the plaintiff to Birmingham in 1851, where a gentleman purchased a Pyne, which turned out to be a copy. Other instances of that sort, he should be in a condition to prove. No doubt the previous articles in the *Journal* had prevented the sale of many alleged copies of old masters, and the defendant seeing one in the Birmingham catalogue that bore great similarity to one at Leeds, had written under the impression that it was part of the system by which unauthenticated Turners, Pickersgills, Etty's, and Stanfields, had been nefariously put upon the public.—The judge asked why should transactions of thirteen years ago, be raked up then? Let Mr. Mellor say something about Birmingham.—Mr. Mellor was bound to admit that, with regard to the Birmingham sale, the defendant had made a mistake; although, in truth, honour, and justice, he could say nothing of the sort about Mr. Hart prior to that time.—The judge said there could be no doubt that it was a libel. The original offer made by Mr. Smith was a very fair one; and he (the judge) wished the case had stopped there. Persons were liable to make mistakes; and, no doubt, Mr. Hall had used too strong language.

Mr. Mellor said that his lordship having ruled that he could not offer the evidence, he should abstain from reading further extracts from the Leeds catalogue; but should identify Hart at Preston, and in other respects where his identity was material, together with his connexion with the doctoring up of pictures. Although he (Mr. Mellor) could not justify the character given to the sale at Birmingham, yet, on the question of damages the jury would consider what a person was entitled to who durst not put himself into the box in an action where he complained of a scandalous and unjustifiable libel. He then commented with great severity on the absence of the plaintiff, and on the evasions and difficulties the defendant had encountered in his efforts to subpoena him; and after characterising the declaration that Hart was expected to arrive in Warwick that afternoon as a trick, a mockery, a delusion, and a snare, the learned gentleman concluded an able address by asking the jury to give a farthing damages, as that sum would be ample for any man who did not dare come into court to protect his own character.

Witnesses were then called for the defence:—

Mr. Farnell, a schoolmaster, of Norwich, said that in November, 1842, Mr. Hart called upon him stating that his father was about to buy him a commission in the army, that his father would disinherit him if he did not sell them, and that although he had advertised them for sale by auction he would sell witness all the gems at "a very low figure." He came in his brougham accompanied by a "tiger," and the horse and brougham were sold on the day after the auction of pictures. Witness went to Hart's lodgings and saw a picture alleged to be by Francia, and another alleged to be by Terburg, a picture of a lady sitting by a cradle. For the Francia, Hart asked 400 guineas; and 300 or 350 for the Terburg. He also saw another picture, "Martha and Mary," said to be by Leonardo da Vinci, at 250 guineas; and a Hobbema at 200 guineas—"Elisha mocked by the Children."—The judge: He thought I suppose, that was appropriate to you as a schoolmaster.—Witness bought the Francia for 25*l.* in money, and what Hart called the weeds of his collection, namely, a very fine Old Crome; four pictures by Stark; and a picture of Canova Crowned, he thought by Briggs. He also took a Jordaens, a very fine picture. Altogether they would have brought 200*l.* The other pictures belonging to Hart were afterwards sold by auction, and witness then bought the Hobbema for 27*l.*, the Leonardo for 35*l.*, and the Terburg for 55*l.* He also bought a Van Tol at the sale. When witness examined the Francia closely he found it to be an old German picture by Schwartz, which had been "painted up." In July, 1843, witness showed the pictures to a dealer named Radcliffe. He then sold them by auction and got 10*l.* for the Leonardo, 13*l.* for the Terburg, 12*l.* for the Hobbema, and 30*l.* for the Francia. In 1847 a sale of pictures was held at the Swan, at Norwich; he went to the sale, but had no money to buy with, having been "cleaned out" before. It was Mr. Hart's sale, and the catalogue now produced was that of the pictures offered for sale then.

In answer to the learned judge, the witness said he saw Mr. Hart for the last time in 1847.—The judge: Then how do you know he is the present plaintiff?—The Mr. Hart I saw in 1842 was the same Mr. Hart I saw in 1847.—The judge did not think that reasonable evidence of identity as regarded the plaintiff in the present case. It was only an identity as to name.—Witness: I am pretty sure that it is the same Hart who is the plaintiff in the present case.—Mr. Baron Alderson: Suppose you had been robbed eight years ago by a person of the name of Louis Hart, and you were told there was a person of that name in the other court, would you have said that it was the same Louis Hart without seeing him?—Mr. Mellor: It is some evidence of identity: but all our efforts cannot bring the plaintiff here.

Mr. Edward Radcliffe, a picture-dealer in Holborn, said he saw the pictures Mr. Farnell bought of Hart, and did not believe them to be genuine.

Mr. John Gillman, a print-seller, of Norwich, had seen Hart in that town in 1842 and 1847, immediately after the sale. At the sale in 1847 there was "A Shrimper," by Collins, R.A., but certainly not painted by him. There was a Holy Family, falsely ascribed to Murillo; a false Rubens, and two pictures attributed to Sir A. Calleott, one of which sold for 20*s.*, and the other for 30*s.* The Collins sold for eight guineas. As a genuine picture it would then have been worth about seventy or eighty guineas, and now considerably more. If he had thought it was a Collins he should have bought it. He had seen a catalogue of a sale at Leeds containing some of the pictures offered at Norwich.

Mr. Louis Hermann, picture-dealer, of London, was next called, and shown a catalogue of the Norwich sale, but could not recognise any of his own composition in it. He knew Hart, and had drawn up a catalogue for the Leeds sale for him, from descriptions of pictures furnished him by Hart. That was in 1846. Some extracts from the catalogue having been read by the learned judge, the witness explained that he wrote none of the bombastic descriptions. He merely compiled what Hart furnished to him. After compiling the catalogue he saw the pictures. He knew the tricks practised in "pickling" pictures; he had been bred to the trade.—Mr. Mellor here read from the Leeds catalogue the name of a picture called "The Kingsdown Shrimper," attributed to Clater, but which it would be seen afterwards became a Collins; on which the witness said he did not examine the pictures with sufficient interest to recollect any of them. He wrote several descriptions for Hart, but Hart wrung and strung a lot of scribbling and newspaper scraps together, and so made up the documents.—Mr. Mellor then took up the Leeds catalogue, and the learned judge that for Norwich, and compared several of the titles of the pictures which, together with the appended descriptions, coincided exactly, except that at Norwich several of the pictures were stated to have been derived from the collections of the Duchess de Berri and other distinguished persons. One of the pictures in a Preston catalogue, that by Sir Peter Lely, figured with a similar but not identical description in the Birmingham catalogue.—Mr. Hermann was then further examined. He said that he had not seen Hart for a long time, having taken out a writ against him, which he had ineffectually attempted to serve.—On cross-examination the witness said he had not the writ with him, but his solicitor had promised to send it, and he should have served it at Warwick if possible.\*

Mr. Thomas Wren, formerly an auctioneer at Preston, identified a catalogue handed to him as one from which he sold pictures in Preston in September, 1846, on the instructions of Louis Hart. When Hart called upon him he called himself Mr. Lewis, but a day or two afterwards told witness his real name.—Cross-examined. He had advanced money before the sale to Hart; but the sale was too bad to repay the advances, and therefore Hart gave him two bills, drawn by himself as Louis Hart upon Mr. Birch.

The learned judge, looking over the Preston catalogue, observed, "Why, they have put in the 'Three Marys,' by Ludovico Carracci, which is at Lord Carlisle's!"

Mr. Coppock, an ironmonger, of Birmingham, said he knew Hart, and had attended Hart's sale, and also one in 1851, held by Cheshire and Gibson, when he bought two pictures; one a "Heath Scene," alleged to be by Pyne. (The picture was here produced, and recognised by witness.) The sale was Hart's, for he told witness so himself. Hart told him he had an excellent bar-

\* Mr. Hermann forgot to state that the transaction out of which this writ arose was of long standing; that in fact he had been endeavouring to serve it during the last three years.

gain, as he had bought the Pyne for seven guineas. He bought another picture for twenty and sold it for twenty-five guineas. He discovered when he went to pay for the first picture that it was not a Pyne; which he could not do before, because it was ten yards off him when sold.—On cross-examination the witness said he did not remember that the purchasers at Messrs. Cheshire's sale had fourteen days to communicate with the painters. He changed the Pyne and some money for other pictures. He was introduced to Mr. Hall about two months ago in Messrs. Mapplebeck & Lowe's shop, at Birmingham, where he was employed, and then he mentioned the purchase of the Pyne.

Mr. James Baker Pyne, the well-known artist, was next called, and the picture alleged to be painted by him was submitted to, and disclaimed by him with such a gesture of disgust as provoked a laugh. He said the picture was not even an imitation of his works.

Mr. Richard Mould, of Everton, produced picture by Farrier, "Putting Salt on his Tail," which had been in his possession since 1846. He had sent it to Mr. Farrier, who said it was the original picture, but had been often copied. In cross-examining the witness, Mr. Macaulay asked him how long Mr. Farrier had been dead, when he replied that he was then in court; in fact, Mr. Farrier was the next witness called, and he stated that the picture produced was the original one. He had never copied it, but it had been copied, and in some instances so well that the imitations were likely to deceive purchasers.

Mr. Sidney Isaac Sidney, solicitor of Old Jewry, London, said: I have known the plaintiff all his life. He is about 40 years of age. Some years ago he lived in the same house with me for about three months. That was from twelve to fifteen years ago. I have not seen him since.

His lordship did not think it at all relevant that what took place as to "pickling" pictures so many years since should be given in evidence. He had no notion of going back perhaps thirty years of a man's life; or, if in the case of Methuselah, nine hundred and sixty years it might be.

Mr. Sidney, cross-examined by Mr. Macaulay: The solicitor to the defendant, called on me about ten days ago to enquire as to Mr. Hart's character.

Mr. Samuel Carter Hall, the defendant, said he was the Editor of the *Art-Journal*, and had conducted it for sixteen years, that was from the commencement. He had received catalogues of Mr. Hart's sales then produced, and many others, before he wrote the alleged libel. He had also received from the country many letters and communications concerning him. He was not personally acquainted with Mr. Hart, and in using the name "Moses Hart" he then believed Moses to be his real name, and certainly did not intend it as a reflection. The November number of the *Art-Journal* was published on the last day of October, but the article was written and printed ten days before.—On cross-examination the witness said that had he received Mr. Walker's letter earlier, probably he should not have published the November article, for he should have made further enquiries, and had he found its statements corroborated he should have been willing to apologise as to the Birmingham sale, but he would not have retracted his statements as to Hart's general character. He had informed Mr. Walker that he had evidence about the pictures at Birmingham better than that gentleman could give, because he had received letters in reference to them, and had also information communicated by word of mouth.

Mr. Mellor was about to call witnesses to show that the defendant had used every exertion to find Mr. Hart, but had failed; when his lordship interposed, not thinking that it would at all affect the particular matter before them.

Mr. Mellor then summed up the evidence for the defence, and again strongly remarked on the absence of Mr. Hart, which had produced so much difficulty to the defence that day. He then animadverted on the technical objections which had been interposed so frequently during the trial, and urged that Mr. Hall's object was solely to protect artists and purchasers of pictures, that he had no personal animus against Mr. Hart, but wrote simply on a knowledge of his previous character and transactions. The learned gentleman concluded by asking the jury to consider the information Mr. Hall had when he wrote the first article, and that it was not until after the second article was published that he received Mr. Walker's letter. Let them also ask them-

selves whether Mr. Hart was not keeping out of the way because it would be inconvenient to appear, and because he was afraid that if he did enter the witness box he would have to reveal such things as would prevent him ever showing his face in a court of justice to ask for damages for a libel on his character.

Mr. Macaulay then replied upon the whole case. He argued that although a general career of cheating had been alleged in the libel, not one instance of a sale by fraudulent misrepresentation had been proved. As to the declaration that Mr. Hall would have withdrawn his statement in reference to the Birmingham sale if he had received Mr. Walker's letter earlier, that was disproved by the fact that the plea which was dated on the 3d of March, actually alleged that the sale in question was fraudulent. Mr. Hart was absent because he feared to be arrested on writs which were issued against him. The libels had been the means of ruining Mr. Hart, and there really seemed to be in Mr. Hall's mind some strong personal feeling against the plaintiff. The learned gentleman concluded an able address by asking for substantial damages.

The judge then proceeded to charge the jury: respecting this charge, we deem it our wisest course merely to extract from the several newspapers in which it was reported.

"The learned judge, in summing up, spoke with severity of the offence of publishing in newspapers imputations upon the characters of individuals without amply sufficient grounds, and expressed his opinion that, if people would assume to themselves functions which nobody expected them to discharge, and, under a sense of what they chose to call duty, inflict serious injury upon others, they ought to be compelled to make a full compensation for the wrong so inflicted."—*The Times*.\*

"The learned judge in summing up the evidence explained the law of libel, and directed the jury that on the first plea a verdict must be returned against the defendant, even on his own admission, and persons who set themselves up as judges of other men without being authorised to do so, must suffer any inconvenience they might bring upon themselves. His Lordship then commented severely on the publication of the second article while the action was pending, and repudiated what he called the constant practice of newspapers, namely, that of continually bullying and intimidating persons who dared to bring actions against them. His Lordship, while commenting on a letter in the *Art-Journal*, signed "A lover of Justice," published by the Editor as ex-

culpatory of Messrs. Ludlow and Robinson, intimated that it might have been written by the defendant to himself, and then proceeded to explain to the jury a process which he appeared to believe was the ordinary course adopted by newspapers, namely, that in the event of any quarrel the editors wrote letters to themselves signed "Junius Brutus," such letters always attacking the opposite party and complimenting the newspapers which published them."—*Birmingham Gazette*.

"The judge, in summing up, said that upon the question of libel, the verdict must be for the plaintiff. He must say that an action having been commenced, it would have been more decorous on the part of the defendant, to have abstained from publishing the second article. When that course was resorted to, whilst actions were pending, by proprietors of large newspapers, it had the appearance of newspaper editors writing down men in a way which looked like bullying them not to sue at all, and of attacking, to ruin them under such circumstances. No man dare stand a contested election who doubted the chastity of his wife; or feared the raking up of something which reflected upon the memory of his grandfather. He thought that juries should set their faces against this, which was too much the practice of the press in the present day. The question of damages was one which it was altogether for the jury to decide; and they would have no difficulty in determining whether the plea of justification was made out.

The plaintiff complained that he had been injured by these articles, in his dealings as a picture dealer. He (the judge) did not exonerate him for what he had done at Leeds, Norwich, or elsewhere, by puffing his goods imprudently and unwisely, and probably the defendant had been misled by that; but it was not for Mr. Hall to take upon himself, most dictatorially, the office of judge at a self-constituted tribunal, and make attacks upon character, under circumstances which were assumed for the purpose."—*Warwickshire Advertiser*.

"Baron Alderson then put the case before the jury, going at considerable length into the whole of the particulars. The plea of not guilty by the defendant had not been maintained. He expressed his regret that the second article had been published. He always thought it indecorous in newspapers to allude to actions while pending between them and others, because it looked like bullying the man that dared to differ with them. It was dangerous in the hands of large newspapers, who could run down a man until no man dared to proceed against them any more than he would undertake a contested election, where all sorts of accusations were common, where, if one wasn't bad himself, his wife was no better than she should be, or his uncles or aunts were very disreputable persons. He did not say that the press should not comment on proceedings when the thing was decided one way or another. The defendant, whose work was a really excellent one, said it was his duty to write the second libel; but he (the learned Judge,) could not see that it was. Nobody called on him to undertake the duty, and he had no business to constitute himself a tribunal. Of course, according to the ordinary practice of newspapers after libelling one, the editor wrote a letter to himself commencing complimentarily to the paper, repeating the libel, and ending "Junius Brutus," or something

of that sort. Why, when a man said in this way it was his duty to do this or that, it was the old story of the woman who always considered it her duty when she intended to do something atrociously bad. In conclusion, his Lordship, after going through the case, said that there could be no doubt the plaintiff was entitled to damages—the amount of which it would be for the jury to determine."—*Birmingham Journal*.

The jury retired to consider their verdict.—After an absence of ten minutes, the jury returned into court, and found a verdict for the plaintiff, damages forty shillings.

We have thus fully reported the trial: the first, we believe, that has ever brought the subject of picture-dealing before the public; and it will naturally be expected that we accompany it with some observations that may explain the circumstances in which this libel originated, with such also as induced us to put in our pleas of justification.

We say at once that with the verdict we were entirely satisfied. The jury could have given no other. For it is undoubted that we failed to make good our plea of justification in reference to the sale at Birmingham on the 31st of August and the 1st of September last. The amount of damages is the smallest amount that carries costs.

It will be obvious to all who read the judge's charge that the jury were not influenced by it; that they considered the case in all its bearings, and believed, as no doubt, the public will, that in the discharge of a sacred and bounden duty, and from no private influence or malice, this libel had been written; and we cannot doubt their conviction that out of such exposures great public benefit and very general good have arisen.

First, with reference to the sale at Birmingham: if the plaintiff's attorney had demanded no retraction, except that which had reference to this sale, we should have unhesitatingly made it—with some qualification, however; for it now appears certain that a large proportion of the pictures there sold were original productions of the artists—generally poor specimens, early productions, or slight and unimportant sketches; but not such as could have been properly characterised as fraudulent imitations. But the plaintiff's attorney required that which it was impossible to give him—that which was tantamount to an admission of our belief in the integrity of his client, and the *bond fides* of his previous sales, which formed the ground of our suspicions as regarded Birmingham, and our belief that the sale there was to resemble, in character and in value, the sales that had preceded it. The judge stated the proposition of the plaintiff's attorney to be "a fair one:" but his lordship could not have given the subject consideration. With all deference to his lordship, to have done what the attorney required would have been simply to save our money at the expense of our character.

From the evidence adduced at the trial, we cannot doubt that Mr. Hart had not sought to impose a collection of forged works on the people of Birmingham. Our enquiries failed to obtain proofs to sustain our views, except in a few instances. These few it is permitted us to explain:—

1. Concerning the "Escape from the Wreck," attributed to "C. Stanfield." The letters "R.A." do not accompany the name in the catalogue, although it was admitted to have been both bought and sold as a production of the Stanfield. Mr. Stanfield wrote to us, stating that he had never painted a picture under that title—and

\* The defendant considered it right to address the following letter to *The Times*, which was printed in that journal on the 30th March:—

To the Editor of the Times.

SIR,—May I take the liberty to ask your attention to the report of the trial at Warwick, for libel, in which I was defendant, on Wednesday?

As far as I am privately concerned, I should not think of taking such a liberty; but it seems to me that a great public object is involved in the dictum of the judge, Baron Alderson, from which, happily for me, the jury entirely dissented.

It is no less than this—that any conductor of the public press who exposes an abuse of any kind, not being legally qualified and authorised to do so, ought to be punished for so doing.

Now, the world has reason to thank God that this principle is not the principle on which *The Times* is conducted; nor ought it to be that on which any follower of *The Times*, however humble, ought to act.

Baron Alderson was resolved, from the opening of the case, to take as his view that a public journalist must not dare to expose or condemn any grievance, evil, or abuse, by which the public must or might suffer; and in the court there was but one feeling—that of utter astonishment.

I pray your pardon for directing your attention to this matter, and have the honour to be,

Your faithful servant,

S. C. HALL.

\* It is scarcely necessary to say that before his lordship made this gratuitous assumption, it was easy for him to have determined the point while the defendant was under examination.

did not believe the picture was his. On its being subsequently shown to him, he stated it not to be painted by him. This was one of the proofs upon which we relied at the trial; he was subpoenaed; but unhappily the illness and consequent absence of Mr. Stanfield, rendered it unavailable, and it was not in evidence.

2. In reference to a picture called "The Homeless Hindoo," by Poole, as in the case of Stanfield, the letters A.R.A. were not appended to the name. Mr. Poole wrote us to say he never painted a picture under that title, and believed it not to be his. On subsequently seeing it, he said he never painted it; he also was subpoenaed; but, in his case also, illness deprived us of his attendance at the trial, and the picture was not in evidence.\* [It was said that some other artist named "Poole," was to have been brought forward to say he painted it. Fortunately, perhaps, for him, if there be such a person, his testimony was not required.]

3. In the catalogue there were two pictures marked by "Holland," entitled, "Dover Harbour," and "Peasant Woman Bathing." Mr. Holland informed us he never painted a picture of Dover Harbour: and that, although he once painted a picture of women bathing, the scene was in Portugal, and this was not likely to be that work. They sold for £3 15s. 0d. each, and all our efforts were fruitless to obtain them, with a view to putting them in as proofs.

4. A picture called "Putting salt on his Tail," attributed to "Farrier" was in the catalogue. Mr. Farrier informed us that he had painted but one picture of this subject; that picture we ascertained to have been for many years in the possession of Mr. Mould of Liverpool, consequently we concluded that the one sold at Birmingham must be a copy. Mr. Mould brought the original into court. Mr. Farrier deposed to its being the only one he had painted of the subject. But as all our efforts failed to obtain the copy sold at Birmingham, these proofs were not "evidence," although, no doubt, the facts weighed with the jury.

5. In the sale there were two pictures—represented, the one to be by "Collins and Linnell," and the other by "Müller and Linnell." We wrote to Mr. Linnell to ask if he had ever painted a picture in association with Müller. In reply, he stated that he never had, but that he had lately painted on a sketch by Müller. We put the same question to him as regarded Collins, but to that question he declined a reply.

7. Of the pictures advertised as by "Frost and Kennedy," there are full particulars in the evidence. The reader—the artist reader, in particular—will form his own conclusions on this subject. All we need say here is that Mr. Frost expressed a strong opinion that the pictures in question were not by him, although it was impossible for him to say positively. That opinion was based on the belief that Mr. Kennedy, if he had thought them to be his, would not have done that which we abstain from characterising. Mr. Frost, at great personal inconvenience, attended the trial, and on seeing the pictures considered they might be early academic studies of his, of which he "certainly never intended to make pictures."

These were perhaps the only pictures by living artists the truth of which we were

enabled to question; and, as will be seen, the illness of Mr. Stanfield and Mr. Poole left us without proofs: to their absence we mainly attribute the verdict; for we cannot doubt that the jury would have been well pleased to have given the plaintiff a farthing instead of forty shillings.

The catalogue consisted of 143 paintings and 49 water-colour drawings. Of these, 50 were by deceased masters, 29 by D. Cox, and 10 by Kennedy. The two latter we never intended to question, for we were aware they had been purchased by Mr. Hart of the artists "in a lump." Of the remaining 100, many were by artists "unknown to fame;" and these we considered might be "originals;" of the 50 which bore the honoured names of deceased painters we can here say nothing.

But all wholesome deductions notwithstanding, enough remained of suspicion to lead us to place on record the plea of justification, especially as in our marked catalogue (*vide* the evidence of the auctioneer) we found the very low prices affixed to some of the works of the greatest modern artists, living and dead.

We readily admit, however, as we have said, that the larger proportion of the pictures offered at Birmingham were true works of the artists. The Birmingham manufacturers are liberal patrons of Art, and good judges; and to have offered them a collection similar to that which had visited Leeds, Preston, Norwich, and other places, would have been worse than folly. The knowledge of this ought to have made us more cautious, and would have done so but for the very small prices the collection brought, which confirmed our suspicions—prices, small as they were, which they would not have brought had not Mr. Birch stamped them with his sanction and approval previous to the sale and at the sale, by bidding for a large number of them, some of which were actually knocked down to him, and became his property thenceforward.

Enough of this sale at Birmingham. It was not what we believed it and described it to be; and but for that fact Mr. Hart would not have obtained a verdict—nay, we do not imagine he would have sought one in a court of justice.

The libel complained of, however, did not regard this sale merely—it charged Mr. Hart with being a fraudulent and dishonest dealer in pictures, preceding this sale; and to this we pleaded a justification.

Now, where were we to look for evidence? The only witnesses who could support our case were—1st, those who had been guilty of selling pictures under names of great artists—knowing such artists not to be the producers thereof; 2ndly, those who were in a degree allied with such picture-dealers by having sold for them; and 3rdly, those who had purchased at their sales. There is, indeed, a fourth class—the artists, whose "battles we have been fighting," under circumstances of much difficulty, and, we regret to say, of some discouragement. The first named obviously would be very reluctant to come forward. Several of this class declined to give us any assistance, distinctly expressing their apprehensions of being asked questions concerning their own doings, which it would be extremely inconvenient to answer. One of them said—"It could hardly be expected that those who lived in houses of glass were to throw stones." In reference to the second class, we received two or three answers to the effect that we might thank our stars they had not themselves prosecuted us for libels; while, in the third class, there was more than the extreme of reluctance to expose in a public

court their ignorance or folly. Of the many cases of this order that were brought to our knowledge, the only one available was that of Mr. Farnell, of Norwich (to whose evidence we refer the reader), who although in very bad health—so bad that we were under the necessity of placing him under medical care at Warwick—had the moral courage to come forward, declaring that if he were compelled to go from Norwich to Warwick on men's shoulders he would be there to aid us, and discharge, as we had done, a public duty.

Some idea may be formed of the exceeding difficulties in our way in preparing a defence, and technically maintaining such a plea. We can here do no more than allude to them, and refer to the evidence given at the trial, leaving the imagination of the reader to act for us as our advocate in this part of our case.

But to the catalogues of sales by Mr. Hart, at Leeds, Preston, and Norwich, we may make more distinct reference, inasmuch as, notwithstanding the doubts of the judge, *they were admitted as evidence*. We shall, however, only refer to two or three cases.

The sale at Leeds took place in 1846; it consisted of 146 pictures, by Ostade, Ruysdael, Cuyp, Coreggio, Canaletti, Claude, Salvator, P. Veronese, Guido, Vandervelde, Lely, Titian, Murillo, Vandyke, Greuze, Parmegiano, Breugel, Spagnoletto, Rubens, R. Wilson, Reynolds, Gainsborough, Constable, Morland, Webster, Danby, Müller, Creswick, Crome, &c. &c.

In the Leeds catalogue there occurs a picture, with this description:—

48. THE KINGS-DOWN SHRIMPER. *Clater.*  
We have reason to be proud that modern art, and especially the English school, should give birth to such exuberance of talent as that which has produced this picture. No one who is conversant with such views and subjects, can fail to be struck with the charming fidelity of the representation. The figure is no less pleasing than natural. Even if it were not taken from an individual model, it serves so completely as a type for the class, that we are impressed with the notion, the best criterion of merit, that we have seen this identical shrimper a hundred times before, in our rambles on the sea shore.

The objects around have evidently been observed with the same nice discrimination, and executed with the same ability. The atmospheric effect is excellent, the brilliancy, clearness, and transparency, which are familiar to us in such situations, are reproduced with a precision which is as satisfactory to the critic, as it is pleasing to the lover of nature.

Mr. Clater went down to the spot purposely to transfer this scene to canvas, which he did in the open air—such freshness, brilliancy, and beauty could hardly have been otherwise attained.

In the sale at Preston, a few months afterwards, a picture is also brought forward, with exactly the same title and description, being No. 23 in that catalogue.

In the sale at Norwich, which soon afterwards followed, a picture appears; the following is the description:—

22. THE SHRIMPER. *Collins, R.A.*  
We have reason to be proud that modern art, and especially the English school, should give birth to such exuberance of talent as that which has produced this picture. No one who is conversant with such views and subjects, can fail to be struck with the charming fidelity of the representation. The figure is no less pleasing than natural. Even if it were not taken from an individual model, it serves so completely as a type for the class, that we are impressed with the notion, the best criterion of merit, that we have seen this identical Shrimper a hundred times before, in our rambles on the sea shore.

\* This picture was bought for 35s. at the sale by Mr. Rushworth, an attorney at Birmingham; he declined to lend it to us with a view to evidence, but subsequently sold it to us for 5l.; we have since offered it back to him for the sum he originally paid—an offer he has declined.

The objects around have evidently been observed with the same nice discrimination, and executed with the same ability. The atmospheric effect is excellent, the brilliancy, clearness, and transparency, which are familiar to us in such situations, are reproduced with a precision which is as satisfactory to the critic, as it is pleasing to the lover of nature.

It will be observed that the description is precisely the same, save and except that as this picture is attributed to *Collins, R.A.*, and the pictures in the catalogues of Leeds and Preston, to Clater, the concluding paragraph respecting "Mr. Clater going down to the spot," &c., is omitted in the Norwich catalogue.

Again, in the Leeds catalogue we find:—

106. THE CARD PARTY. *Lancet.*

This picture is engraved, and will be found in design and colouring equal to Watteau; it is finished with the utmost truth and nature, the figures beautifully composed, and the whole handled with a most vivacious pencil. *Lancet* is one of the ornaments to French art—he was engaged principally in showing the elegancies of French life, which he pourtrayed with the utmost finish and beauty; the broad and elegant folds with which he has robed the group in this picture, will meet with the utmost admiration, the stirring movement of the scene is shown with charming truth and variety.

In the Norwich catalogue we find as follows:—

50. THE CARD PARTY. *Watteau.*

This picture is engraved; it is finished with the utmost truth and nature; the figures beautifully composed, and the whole handled with a most vivacious pencil. *Watteau* is one of the ornaments of French art—he was engaged principally in showing the elegancies of French life, which he portrayed with the utmost finish and beauty; the broad and elegant folds with which he has robed the group in this picture will meet with the utmost admiration, the stirring movement of the scene is shown with charming truth and variety. *From the Collection of the Duchesse de Berri.*

Again, we find in the Leeds catalogue the following:—

84. NELL GWINNE. *Sir Peter Lely.*

An exquisite little gem, beautiful from its harmonious sweetness—showing the very germ of Lely's beauty, the languid eye, the sound and glowing flesh, the luxuriant freshness which graces this portrait, claim for it the most exalted situation. No artist did more for English fidelity and female loveliness than Lely, and no one so well deserves the name—exquisite.

A picture with precisely the same description appears at the Norwich sale; and at the sale at Birmingham, on the 31st of August, 1854, there appears in the catalogue the following:—

Lot 29. NELL GWINNE. *Sir Peter Lely.*

An excellent portrait, excellent from its harmonious sweetness, showing the very germ of LELY's beauty. The languid eye, the round and glowing flesh, the luxuriant freshness which graces the portrait, claim for it the most exalted situation.

The reader will observe that in the latter occurs the word "round," in the former it is "sound."

Like the Leeds catalogue that of Preston contained works by many of "the great early masters" and also of the "modern schools." It may interest our readers to peruse the introductory address to this catalogue:

INTRODUCTORY ADDRESS.

"A full and complete description of the subjects, style, and numerous excellencies of these rare and magnificent works is precluded by the limits of an ordinary public announcement; the principal heads only can be touched upon in order to convey, at least, a faint idea of the magical

effect which a personal visit and a minute study alone can adequately afford. Some few remarks of a distinguished scholar and divine at a private inspection, elicited from profound admiration of these triumphs of art, have been most courteously permitted to appear in the following enumeration, and will illustrate with greater force and fidelity the sacred subjects.

It is not merely to the student, the connoisseur, the clergy, and the commercial public, that this announcement is addressed. Fathers of families, the guardians of youth, the principals of schools, and trustees and directors of public institutions, are appealed to, with their families and the youth under their charge, to inspect this collection. When we see the private collector engaged in spirited rivalry with the official patrons of art, appointed by the nation; when additional zest and impetus is given by ministerial patronage; when schools are being instituted throughout the kingdom for imparting knowledge and cultivating taste, it seems a work of supererogation to insist on the importance of promoting arts in connexion with the progress of a liberal education. It is now on all hands admitted that no greater error can be adopted than the placing of mean or inferior subjects under the observation of youth. In this and every requisite for increasing the knowledge, improving the taste, and elevating the moral sentiment of the rising generation, these paintings are fitted in a peculiar and eminent degree; while, for the true gusto of the cognoscenti, the enjoyment of the man of taste, or the pleasure and improvement of the public generally, it would be impossible to adopt more appropriate selections."

A small example of the picture criticism of this catalogue will suffice: the writer is speaking of the Holy Family of Baroccio.

N.B. The character here given of this painting equally describes one by the same master in the National Gallery. Baroccio repeated this treatment of the subject more than once; of the respective merits of this and the nation's picture to speak candidly might appear to be speaking invidiously. It will suffice to say that a slight inspection will prove that the one selected by the deceased clergyman will fully bear the comparison.

This being smaller than the same subject by Baroccio in the National Gallery was most probably the first thought of the master. From the celebrated gallery of the Bishop of Meath.

A work thus described appears in each of the three catalogues.\*

Perhaps we have given enough of the catalogues: we cannot however resist extracting the introductory address of the Norwich catalogue.

INTRODUCTORY ADDRESS.

"The liberal Arts appeal directly to the broadest, and most intense and generous feelings of our nature." It is deemed fitting to offer a few general remarks, which may serve as introductory to some particular descriptions. The eminent names, quality and excellent condition, pre-eminently distinguish these pictures; and the exquisitely pure and refined taste, which presided over their selection, will be sufficiently understood by every connoisseur, after a personal examination and comparison of the statement and commentaries of the catalogue, with the property itself, to render further remark to him superfluous.

To such these pictures will speak for themselves, and in terms stronger and more impressive than any which the pen alone can command.

The man of liberal education and enlightened

taste, will feel it incumbent on him *at least to visit this Collection; and without suffering his better judgment to be warped or vitiated by pretenders to Art or interested deceivers; to give fair play to his own unfettered and independent judgment, confident that its dictates will direct him rightly, when the sordid interests of mercenary traders would infallibly lead him astray.*"

The latter passages are in italics in the catalogue.

These then were the catalogues on which we relied in support of our plea of justification: with great difficulty our counsel succeeded in putting them in: fortunately the evidence of Mr. Hermann connected that of Leeds with the plaintiff; and as that was the first and the root of the others, as Mr. Wren, the auctioneer of Preston, proved another, and Mr. Gillman and Mr. Farnell the third,—the proofs went for something. These are the only catalogues of Mr. Hart's sales we could obtain: they had been in our keeping ever since the sales: how many more we have had and have not kept, we cannot say. Mr. Ludlow stated in evidence that "he had seen many catalogues, but not those at Preston, Leeds, and Norwich."

We imagine we have quoted enough from these catalogues, to show that when we examined the catalogue of the sale at Birmingham, our suspicions were natural—were justifiable—and such as we were bound to express for the guidance of our subscribers and the public.

Upon this ground we have now to take our stand, and may commence our comments by a quotation from our letter to Mr. Walker (an artist and secretary to the Birmingham society of artists) which we wrote little imagining that gentleman would hand it over to the plaintiff's attorney, or that it would be produced as evidence against us. Mr. Macaulay complimented Mr. Walker on his "candour" as concerns this act: perhaps his conscience may give it another name.

*"I am fighting no battle of my own, but I am fighting that of the artists, and I humbly think I have a right to ask for their aid. To me such a course can bring only vexation and labour at the best,—save and except that recompence which attends every man who has the consciousness of having done his duty and been useful."*

Our readers will we trust have patience with us while we go back a little in reference to the course we have pursued relative to picture dealing, for some years.

It was so long ago as 1846, that we commenced what has been termed "a crusade" against picture dealers: not surely against those who practice honestly a legitimate branch of British commerce, but against those who conduct it upon principles disastrous to Art, very prejudicial to the artist, and dishonest as regards the public.\*

The "trade" was then almost confined to dealings in "old masters;" the buyers for the most part were wealthy manufacturers and merchants: few of them were then at all conversant with Art: they bought the great names, and thought they had made good investments. It was our duty to show that this was a mistake, and for many months we printed reports of "sales,"

\* In the Leeds catalogue (1846) there was a picture "No. 66. The Rescue of Madame Dunoyer—Danby." This picture, styled "a great work of Art," "a superb work" that "will raise the renown obtained by this great disciple of modern Art and illustrator of modern life," that will "be hailed with all the enthusiasm with which Danby's giants of invention are received," which "tells the country we have still the poet and the painter among us," &c. &c., was painted by Thomas Danby, the son of the "great disciple," &c.—then young in Art, commencing his profession, and by no means the excellent artist he has since become.

\* It will, of course, be understood that Mr. Hart was by no means the only dealer in pictures, or seller of pictures at public auctions, who was subjected to our strictures; of Mr. Hart, at the time of writing the libel in question, we knew nothing—apart from his dealings in, and sales of, pictures; we never had any communication with him, or from him, direct or indirect; but certainly during several years we had repeatedly commented upon his sales and his proceedings. We had done precisely the same with other dealers of like description.

showing that when "old masters," acquired through bad sources, were brought to the hammer, things sold for pounds for which hundreds had been paid, while the productions of modern art when resold, realised large profits—generally a hundred, sometimes five hundred per cent. We moreover exposed the evils of certain picture auctions, and the true nature of the pictures usually sold at such auctions—giving occasionally the actual histories of "rare originals," where they were manufactured, what they really cost, and the several processes through which they had passed to make them "old." We gave also, annually, the Custom House Returns, showing that from ten to twelve thousand "old masters" were every year imported into England from the continent.

The result was to create a very general suspicion and consequent apprehension among manufacturers, &c., that if they bought "old masters" they were more than likely to be taken in; while if they purchased "modern works," the probabilities were that they had expended money to advantage.

This course of exposure, explanation and history, sustained by facts and proofs—we continued month after month, for years: and latterly there has been hardly such an occurrence as an "old master" being bought as a valuable work in any of the provincial districts: while very large prices are there given for productions of British painters.

And we speak with certainty, when we say that fifty thousand pounds annually have been paid for the works of British painters, of late years, in the districts where seven years ago very few British pictures were bought, but where the dealers in "old masters" had their productive markets.\*

We desire to avoid the semblance of arrogance: but circumstances compel us to "justify:" and we appeal to the manufacturers and merchants throughout Great Britain to sustain our assertion that much of this most salutary change resulted from their reflections arising out of the publication in the *Art-Journal* of the articles to which we are referring.

Well, although called upon to pay a heavy penalty: for it need scarcely be said that the costs on both sides are to be met by the Editor of this Journal,—and that they are from many circumstances very considerable,—it is no small consolation to him to know that the cause has been a high and a right one: that his object has been, in a great measure, attained: and that, although convicted of a libel, the circumstances inducing it, coupled with the amount at which the jury have estimated the damages, justify him in feeling that the course he has taken as a public journalist, reflects upon him neither discredit nor dishonour.

We hope we shall not be accused of presumption if we say that—reviewing as we now can do, coolly and deliberately, the whole of our course of some years in reference to picture making and picture dealing, notwithstanding the anxiety we have endured and the loss we have suffered—we would do again precisely as we have done.

Will any rational man in England—excepting Baron Alderson—assert that it is

\* A catalogue of one of the sales such as we speak of is now before us; it contains 107 pictures, all purporting to be by great painters of the great schools: we venture to affirm that of the whole 107 pictures, there was not a single picture really the production of the artist to whom it was attributed. We have also before us the catalogue of a sale in London, which contains more than one hundred pictures, purporting to be productions of many great masters, ancient and modern: our catalogue is "priced," and we find the whole of the hundred and upwards brought by public auction a sum of about £700., the whole of the pictures being framed.

not the duty of the conductor of a public journal to expose a system of fraud largely and undoubtedly injurious to the parties whose interests he is bound to represent and to protect? It is a mistake to say he is a self-constituted judge: he is constituted by the subscribers who sustain his work: it is worse than a mistake to say that in such exposures an editor "assumes functions which nobody expects him to discharge."

We shall still do what "we chose to call a duty," so long as the fraudulent imitations of pictures, and fraudulent sales of such pictures continue in the metropolis and the provinces; and perhaps the learned baron, if he were aware of the enormous extent of such imitations and such frauds, would recall and revise his opinion, that "it is not for the conductor of a public journal to take upon himself most dictatorially the office of judge at a self-constituted tribunal, and make attacks upon character, under circumstances that were assumed for the purpose."

If the judge had generously considered the immense debt of obligation which the public owes to the Press of this country, he would have dealt to us his censure less lavishly. No doubt his lordship reads the *Times* newspaper: and must have seen, day after day, that it is a protector more effectual against the wrong-doer even than the Bench itself: the "law's delays" do not operate there to postpone redress, or to retard amendment: at once the remedy is applied: it is applied by exposure—in the case of public grievance, public abuse, or public injury; and that, whether it concern the torturer of a dumb animal, or the culpable heedlessness of a railway director; whether it exhibit the brutality of a parish beadle, or the wickedness of a peer of the realm. The example thus set ought to be followed—and almost universally is followed—by all other public journals, who thus obtain respect and beneficial power; which, if an opposite course were taken, would soon become contempt, and its natural successor—ruin.

His lordship is perhaps aware that in three several places of the city of London there are three stone tablets, which record the services rendered by the *Times* newspaper to the public by the exposure of a series of commercial frauds by a set of commercial swindlers. These tablets were erected by the subscriptions of a large number of British merchants, who valued such services not alone for themselves, but for the community: to gain this honour—the greatest, perhaps, that ever compensated the conductors of a newspaper—the *Times* had to bear the costs of an action for libel. Happily, for the *Times*, neither the merchants of England, nor the jury who tried the case, thought with Baron Alderson that its conductors had "assumed to themselves functions which nobody expected them to discharge, and under a sense of what they chose to call duty, inflicted serious injury upon others."

We are able to form some estimate of the amount of abuse and delinquency that is exposed, but we can only imagine the immense extent of evil that is prevented by the salutary dread of exposure which prevails under the present system. Let the learned Baron of the Exchequer have his way, and what a jubilee there will be among delinquents, great and little!

The entire value of the Press, for any high or beneficial purpose, is ignored by a dogma so opposed to every principle of reason; it would be difficult to over-calculate the evils that must inevitably ensue were such a doctrine to be inculcated by the twelve judges—and if juries were found to adopt it as the basis of their verdicts.

The case on which we are now commenting has no doubt been noticed at greater or less length in every newspaper of the kingdom: and those who buy pictures will hence have received far more emphatic warnings than could have been given in a hundred monthly parts of the *Art-Journal*. It will surely put people on their guard: and it is not probable that henceforward pictures will be often bought—professing to be either by ancient or modern masters—with guarantees of authenticity, or at all events without the security obtained by transacting with a solvent and reputable dealer.

Hereafter many branches of this subject will be considered and discussed in this journal. We find already other publications treating upon it—arising out of the fraudulent copy of Mr. Ward's picture: on which the fraudulent copyist had painted Mr. Ward's name so accurately that Mr. Ward himself states he could not have pronounced it a forgery, had he been shown it apart from the picture.

To forge a bill of exchange is felony, and subjects the forger to transportation: to forge a copy of a picture, and to forge the artist's name upon it, is at present no offence in the eye of the law. Hence the stronger motive to prompt the conductor of a journal to interfere for the protection of the artist and the guidance of the public.

Certain it seems to us that this abominable system can never be put a stop to until an artist, when he paints a picture or makes a drawing, affixes his name to it, and the legislature has enacted that to forge such signature shall be felony—liable to the same penalty as is now provided in the case of forging a name to a bill of exchange.\*

The idea of forming a system of "registration," and requiring an artist to register, is, in our opinion, a fallacy—impracticable: while an act of the legislature would be at once simple, easy, and thoroughly effective. England is the only country of the world where such an anomalous state of things exists: and in England this is now almost the only offence for which the law exacts no penalty. We repeat what we said some months ago: surely some patriotic member of Parliament will bring this matter before the house. It is a subject which ought to be taken up, and at once, by the Royal Academy: as a duty they owe to themselves, to their profession, to the arts of their country, and to the public, not to let this monstrous evil any longer endure, but to obtain an Act of Parliament to suppress it—at once and for ever.

In closing our remarks, we have merely to repeat that we have done our duty:—we confidently hope and believe that such will be the opinion of our friends, our subscribers, and the public.

\* Few persons have the least idea of the enormous extent to which the trade in imitations of modern artists is now carried. There is scarcely a popular artist of whose works, either copies or imitations, there are not from fifty to a hundred sold in the year. They are sometimes so well done, as to deceive good judges: woe be to the men who paint these copies or imitations, knowing they are to be sold as *originals*: and they do know it well—from the notorious characters of the parties who give the orders. Whenever we can mark the culprits in this way we shall certainly do so. Things are indeed grown to such a pass, that buyers are frequently puzzled to know what to do—uncertain often whether their valued gems are gold or tinsel. Not many months ago an artist, Mr. N—, was applied to by a respectable-looking person, to know if a picture he carried with him was painted by him, Mr. N—. The answer was "Yes." A letter of guarantee was then asked for, and courteously given. The next day the letter was sold with a picture—not with the picture shown to Mr. N—, and which he guaranteed,—but with a copy of that picture, which copy the "respectable-looking person" had "all ready" to sell as soon as the letter was obtained. This is but one of a hundred cases of iniquitous fraud of which picture buyers are the victims that have come within our own knowledge, and of which we are preparing a "history."

### PROGRESS OF THE PARIS EXHIBITION.

THIS exhibition cannot be open, complete in its arrangements, until the authorities have determined how large it is to be, and what and who are to be admitted; and these are questions which were not settled in the middle of last month. Even the essential point of extent, which was arranged for the London Exhibition a full year before the opening, is *not yet* determined for the French exhibition of this year. Within a fortnight of the 1st of May, the imperial commission made great extensions of the space. Instead of three separate buildings, there will now certainly be six. All the French furniture has just been turned out of the Palais de l'Industrie, to be placed in a pavilion midway between the Palais and the machinery building. The carriages and saddlery are to be removed from the machinery building into a temporary building, yet to be erected, which will probably adjoin the Furniture Pavilion. The refreshments will be served in the same pavilion. It is now settled that the Gobelins tapestry is to be hung in the Pavillon du Panorama. Such a mode of working is the opposite of that adopted in 1851. The space was decided as a preliminary step, and allotted to nations or committees. Now the plan has been to create space even within the last ten days of professed opening, to meet the urgent demands for it on the part of the French exhibitors. Acting on this latter plan, it is obvious that a completion of the exhibition at any given time is impossible, and cannot be reasonably expected. Our readers, therefore, who visit Paris on the 1st of May, must not expect to find the arrangement finished. In fact nothing will be finished. If we may venture to be prophets, we expect that the following will be something like the state of matters on the 1st of May, which the authorities continue to declare most positively will be the day for opening the doors.

First as respects the Palais de l'Industrie: the arrangements in this, the principal building, will be sufficiently advanced to present a tolerable appearance of order if great efforts are made. It may be expected that the French will have done about half their own work in the Palais de l'Industrie: and considering that they have great capacity for making an effort at last, even more than half may be done. But judging from the state on the 20th of April, this progress is a matter of faith. The exhibitors and agents for the Zollverein, Austria, Belgium, and Tuscany, are beginning to make some show of progress. But they are not so far advanced as they were in March 1851. The same may be said almost of the British arrangements. They are by far the most advanced of all, and will be decently complete at the 1st May; but absolute completion cannot be expected. First, it is a fact that, notwithstanding all the urging which the Board of Trade made, scarcely half the exhibitors had delivered their goods in London on the 10th April. Of course the pressure has been immense at the wharf and with the shipping agents. On one day we are told that Irongate Wharf was so full that upwards of ten wagon loads were sent back to the stations unloaded. Delay at this point is therefore wholly the fault of the British exhibitors, and if their goods do not arrive before the 1st May, they have only themselves to blame. Next, further delay has occurred at Dunkirk. The Chemin-de-fer du Nord being used also by the German and Belgian exhibitors, to a great extent is worked beyond its powers. It has been proved that upwards of ten or even twelve days have elapsed between the departure from London and the arrival of the goods in Paris. Consequently we may venture to predict that some part of the British goods will not have reached Paris on the 1st May. This also will be the case with a large portion of the productions of the British colonies. Another source of delay which has stopped the arrangements of the British exhibitors has been the relaying of the floor, not done on the 20th April, and the construction of an enormous tunnel for ventilation through the building, which re-opened the floor in its passage, and

stopped for some days the works of the Sheffield and potteries exhibitors. Moreover, the arrangements for the nave were not absolutely determined even up to the 1st of May. And in the case of the "transit circle" sent by the astronomer royal, its place was not fixed as late as the 16th of April, and it required a fortnight to erect it. Five persons were delayed several days in Paris before they were enabled to commence. These are circumstances which should be known in palliation of any impunctuality in the British arrangements. The imperial commission having once re-opened the allotment of space, and at so late a period, impunctuality everywhere has been the necessary consequence. Instead of fixing the 1st of May as the opening, no period should have been fixed. However, in all respects the French authorities have shown every desire to make the working as easy as possible, and putting aside the very different modes of getting to the same result which may be seen in the two nations, it is impossible that the working between the respective authorities could have been more harmonious than it has been.

In the Machinery Department it can hardly be expected that the arrangements will be in working order till June; perhaps, even late in that month.

The Furniture Pavilion and the carriage buildings, and the refreshment-rooms, will be all progressing; but very far from completion on the 1st of May.

Probably, the arrangements will be most complete in the Palais des Beaux Arts. Here it may be expected that works will be fairly arranged, and justify the opening. The French paintings will certainly be hung, and so will the British, unless any unforeseen delay occurs in the transport. Indeed, the water-colours, the architecture, and the engravings, were almost completed on 16th April, and the hanging of the oil-paintings commenced. Thus far, the show of Fine Arts on the part of the United Kingdom, promises to be highly creditable. In the department of water-colours the United Kingdom will certainly stand highest among all the European competitors. The artists commissioned by the Board of Trade to superintend this work have been all hard at their labours during the past month. The pressing wishes of the Imperial Commission have compelled them to hang the works higher than it was at first arranged with the Commission itself that they should be; but the space required by French artists has been very great, even to the extent of giving a whole *salon* to the works of one artist, which has been done in two cases—Ingres, and Horace Vernet. Perhaps the adjacent hall for Gobelins tapestry will be also ready for the opening. Such are the prospects for May 1st.

It is believed that the imperial commission intend to give a ticket of admission to every exhibitor. At the time of our going to press the arrangements for any inaugural ceremony had not been announced.

The number of jurors assigned to the United Kingdom has been 40, with ten deputy jurors. We believe that the Board of Trade has requested the commissioners for the Exhibition of 1851 to name them. Among the names of persons we have heard mentioned as having accepted the office are—Sir Charles Lyell, Sir W. Hooker, the Master of the Mint, Professor Owen, R. Stephenson, the Marquis of Hertford, Thomas Bazley, and Lord Ashburton.

Before concluding these notes, there is one point connected with the exhibition, to which we think it right to draw the attention of the municipal corporations of the United Kingdom. By Ewart's new Act, corporations are invested with power to purchase objects of Science and Art, for local museums. The Paris Exhibition will obviously afford a great opportunity for making purchases in many developments of Science and Art.

It has been determined that the prices of admission are to vary from 5 francs to 25 centimes (2½d.); season tickets will be 60 francs each. Arrangements are making for a short ceremony on the 1st of May, when the president of the imperial commission will read an address to the Emperor.

### ART IN THE PROVINCES.

**GLASGOW.**—*Architectural Exhibition.*—Amongst the interesting contents of this beautiful exhibition, the collection of drawings lent to the Council by Dr. Puttrich of Leipsic is especially worthy of notice. Generously placed at the disposal of the Council by a foreign gentleman wholly unconnected with this country, the act merits our admiration and gratitude; he intrusted his valuable collection, gathered during so many years and at so great an expense, to strangers, for exhibition in a city far removed from his own, trusting to their honour alone, requiring no other guarantee for the safe custody and return of his invaluable series of Architectural drawings. The remarkable collection of Dr. Puttrich illustrates the medieval architecture of Italy and Germany. The drawings were executed principally by eminent German artists and are characterised by that care, fidelity, and conscientious rendering of details for which German artists are remarkable, the general effect of the drawings is at the same time excellent. It would be very desirable to secure this collection for one of our architectural societies; it is not probable that such a collection will ever be formed again: enthusiasm for architectural study, learning, the patient labour of forty years, and unsparing expense have been united in its formation, and the service thus rendered to Art has been crowned by an act of generous confidence worthy of all praise and imitation. It is the intention of the Committee of the Glasgow Exhibition to present Dr. Puttrich with a gold medal in token of their admiration for his services to Art, and of their respect and gratitude, but we would urge that more than this be done: let the Council bring Dr. Puttrich's collection under the notice of our architectural societies, if they are unable to purchase it themselves, (always supposing Dr. Puttrich willing to part with it); let them add his magnificent and instructive work to their library, for although unknown in this country, there is a work by Dr. Puttrich on Medieval Architecture, in four volumes, which is of equal interest and importance.

**DUBLIN.**—*The Patriotic Fund Exhibition.*—During the last month of the Industrial Exhibition of 1853, tardy and apparently reluctant permission was accorded for the purpose of copying the paintings in the hall of ancient masters. Of this opportunity a few amateurs made considerable profit. Succeeding the close of the Industrial Palace, were the first efforts for establishing a national gallery in Ireland. Pictures were borrowed on the responsibility of a committee, and placed in the custody of the council of the Royal Hibernian Academy. In addition to several works of the old masters, lent for a time, some donations of pictures were received. Lord Ward's collection remained, likewise that of King Leopold, and those of the King and Prince of Prussia. Generous regulations obtained from the commencement enabled private galleries of copies to be formed, and the result of a winter's industry is displayed in the amateur collection in the Irish Institution building, where they are exhibited in aid of the Patriotic Fund. Under the successful management of Mr. Stewart Blacker, it is popular with the public, while it gratifies the dilettanti. Turner, Claude, and Wilson are faithfully copied in aquatint, and on the screens are Indian ink copies from engravings, and some original coloured sketches. Landseer's "Shepherd's Chief Mourner," and "Friend beyond the Grave," are executed with extreme skill by the drawing pen. A Guido "Madonna" is cleverly reproduced by Mr. Blacker. The leading artiste has occasionally been an exhibitor at the Royal Academy; her original sketches of Irish genre possess truth and humour without broad caricature. In addition to these, and her distinguished rank as a copyist, Mrs. Brudenell Smith gives evidence of her courageous enthusiasm as an Art-student; the canvas of her copy of Ary Scheffer's "Arrest of Charlotte Corday" is pierced by a revolutionary bayonet thrust received in its transit from the Luxembourg. Sir G. Hodson and Miss S. Whilton are prominent for diligent capability. Very clever and sweetly coloured are two copies after Raphael, they are from his "St. Margaret," and the "Madonna di San Sisto." A few interesting Russian trophies, catalogued as Crimean curiosities, have also no little share in the popularity of the collection.

**The Irish National Gallery.**—The opening on the 31st of March, of the second exhibition of the National Gallery for Ireland renewes the occasion to students. Such works of the old masters as have been lent, though necessarily inferior in beauty and worth to those brought together last year from royal and noble galleries, afford good examples of all the schools named. Eleven pictures already have been presented to the Institution.

## ART IN CONTINENTAL STATES.

**PARIS.**—The artistic news in Paris is concentrated in the grand display in the Champs Elysées: the French Jury have shown an unexampled particularity in the reception of the different works of Art, and complaints are universal; pictures by several first-rate artists have been refused; we shall in future numbers consider how far they have been justified in so doing, and for the present dismiss the subject.—The Minister of State has addressed to the Emperor a report on the progress of the Louvre, the result of which is that before the end of the Exhibition the *ensemble* will be seen effectively.—On the 29th of March was sold the collection of M. Collot: "Salomé receiving the Head of St. John the Baptist," by Leonardo da Vinci, 16,500f., it is said M. Collot refused 100,000f. for this painting; "Holy Family," by Andrea del Sarto, 1,500f.; "St. Margaret," Guido Reni, 3,950f.; "Alexander Farini and Family," Paul Veronese, 650f.; Titian, his "Portrait," 1,600f.; "Young Woman at her Toilet," 900f.; "Holy Family," Barocchio, 700f.; "Education of Cupid," A. Caracci, 450f.; "Guardian Angel," Domenichino, 800f.; "St. Cecilia," F. Vanki, 410f.; "Virgin and Child," Andrea Solario, 600f.; "The Lycian Peasants changed into Frogs," 900f., and "Satyr and Countryman," 750f.; Salvator Rosa; "Game at Cards," Murillo, 1,300f.; "St. Joachim and Mary," Zurbaran, 780f.; "Martyrdom of St. Agatha," Velasquez, 1,000f.; "Seven Sketches representing the Life of Achilles," Rubens, sold for 10,225f., although the authorship was much doubted by many amateurs; "Portrait of Philip IV, King of Spain," Velasquez, 1,750f.; "Portrait of Nicolas Tulp," Rembrandt, 16,500f.; "Halt of Hunters," Stoop, 860f.; "Massacre of the Innocents," N. Poussin, 10,000f.; "Moses Saved," 570f.; "Descent from the Cross," Journe, 1,100f.; "View of Tivoli," 3,000f.; "Marine," 2325f.; Ditto, 920f.; J. Vernet; "Attention," 1,350f.; "Young Girl and Dog," 1,500f.; Greuze; this sale produced 89,000f.—Horace Vernet has received the order to paint for one of the rooms in the Tuilleries, a vast composition representing Napoleon I. surrounded by all the Marshals and Generals of the Empire.

**LILLE.**—The corporation of this city have determined to build a cathedral upon that space called the Old Circus. With this view a competition, open as well to foreign as to native artists is proposed, through the distribution of a printed circular. It is intended that the design shall be in the style of the cathedral architecture of the thirteenth century. The length of the edifice is to be from three hundred to three hundred and thirty feet, and for the expense of its erection, exclusive of the purchase of the ground, and that of the painted glass windows, the sum of three millions of francs is voted. For the three best designs the three sums respectively of ten thousand, four thousand, and three thousand francs are set apart, and the competitor to whom shall be awarded the first prize shall also be charged with the execution of his design. The delivery of the plans will take place before the 1st of December, 1855, at the office of the committee, at Lille. The jury consists of six members, of whom five are Frenchmen, and the sixth is a German.

**BERLIN.**—More than fifty pictures have been executed here for the Paris Exhibition. Magnus sends portraits of the Countess Rossi, of Madam Lind Goldschmidt, and of Mendelssohn; Bartholdy Meyerheim contributes "The Grandfather," and the much-admired picture, "Going to Church"; Menzel sends "The Great Frederick with his Friends at Table at Sans Souci"; Schrada, "The Death of Leonardo," and a picture just finished, "Milton"; Gustavus Richter, the portrait of his sister; Kruger exhibits his portrait of Prince Adalbert, and some of his most recent hunting pictures; Steffek will contribute some of his most successful animal pictures, and his Wallenstein picture; Hosemann, some of his most successful works; Krebschner, his "Desert Scene"; Meyer, of Bremen, sends one of his infant groups; Kaselowski temporarily quits his religious subjects for landscape; and, besides these, Pape, Schirmer, Herrenburger, Eschke, &c., &c., are contributors in their respective *genres*.

**DUSSELDORF.**—Lessing is busied with a subject from the life of Pope Paschali, by command of the King of Prussia, the figures are of the size of life. Karl Hübner has painted a powerful work for Paris entitled, "Emigrants," and Julius Hübner, of Dresden, has completed a work entitled "Charles V. in his cell at St. Just." C. Hasenpflug has executed a picture which far excels everything which he has hitherto done. It is one of those architectural subjects in which this artist is unique, being the "Cloister of Walkendried."

## MINOR TOPICS OF THE MONTH.

**THE ROYAL ACADEMY EXHIBITION** will, of course, open as usual on the first Monday of May. Unfortunately, this year, a very large number of "notabilities" will be in Paris; nevertheless, there can be little fear that the interest of the opening will lessen. We do not seem to have heard so much this year as heretofore of the preparations that have been made by our leading artists; yet we may of a surety anticipate an exhibition that will be honourable to the arts and the country.

**THE NATIONAL GALLERY.**—It is arranged that Sir Charles Eastlake, P.R.A., is to be appointed director of the National Gallery, and R. N. Wornum, Esq., the secretary; both officers to be remunerated by the Nation, and of course to the Nation to be responsible. These appointments cannot be otherwise than satisfactory to the country. Sir Charles Eastlake holds the highest position which Art offers to its votaries in Great Britain, and he is indebted for it to no accident; as an artist, a scholar, and a gentleman, he is unsurpassed by any of his peers, not alone in England but in Europe. His name is everywhere received with honour and respect. But what is of infinitely higher importance, in reference to this immediate topic, his Art-learning has been acquired by frequent residence in Italy, and in other countries of the continent; few living men have more intimate acquaintance with the great masters of all epochs: his knowledge is with the practice as well as the theory of Art: his published works are authorities. How far the cumbersome machinery of "trusteeship" is to be re-modelled, or if it be altogether, we cannot at present say, but we are quite sure that Sir Charles Eastlake would not have accepted the appointment if he were to move in fetters, crippled as to resources, and trammeled by system and routine. There can be as little doubt that in Mr. Wornum the public will have an efficient secretary: he has supplied ample evidence of his singular fitness for the office. Acting together, these gentlemen cannot fail to place our "National Gallery" in a condition that will do ample honour to, and confer large benefit on, the country. The state of health of Mr. Uwins—which, however, we cordially rejoice to know is improving—placed his claims out of the question.

**FRENCH SCHOOL OF PAINTING.**—The Second Annual Exhibition of the French School of the Fine Arts will be opened to the public on the 5th inst., in the gallery, 121, Pall-Mall.

Mr. E. M. WARD, R.A., has written a letter to the *Athenaeum* in reference to the fraudulent copy of his picture. In that letter he says—"The copy is a very indifferent affair. On the whole, some of the subordinate parts are tolerably well imitated; but the principal heads are very poor indeed. I cannot imagine a competent judge being deceived by any part of it, except the signature, which is admirably forged, and would, indeed, have deceived myself." \* \* \* \* I feel convinced that the very existence of a law making the forge-felonious would be the only one to affect the fears of such as unfortunately carry on their nefarious transactions with comparative impunity at present. The price paid for the copy was 200f.; and I have every reason to believe that it must eventually have fetched between three and four hundred pounds. It is really not worth five pounds." We have long considered this subject in all its bearings, and our conviction is that there is no other way of correcting the evil except an act of parliament which shall make it as much a felony to forge an artist's name to a picture as it now is to forge his name to a bill of exchange. Our readers will recollect that some months ago we went at some length into this subject, showing how entirely the forger of pictures might cheat and rob with impunity. This cannot be done in any other country but England, and in England it is now almost the only offence to which no penalty or punishment is attached. Mr. Ward has done good service to his profession and to the public by the manner in which he has exposed this nefarious transaction. We believe he knows the person who copied the picture, the person for

whom it was copied, and how many copies of it were made: but with a natural dread of the "costs" of libel before him, he and we abstain from further remarks until the proofs are clear and undoubted.

## ARTISTS' GENERAL BENEVOLENT INSTITUTION.

—The fortieth anniversary dinner of this society was held, as usual, at the Freemasons' Tavern, on the 24th of March; the Lord Mayor occupied the chair, supported by the sheriffs and a goodly number of Royal Academicians, Associates, artists, and gentlemen interested in, or connected with, Art. The Rev. Dr. Croly, on proposing the toast of "The Royal Academy," with which he associated the name of its President, Sir C. L. Eastlake, made a most eloquent speech, while descanting upon the benefits arising to a nation from the success of the Fine Arts. He alluded in strong and emphatic language to the almost entire absence of national patronage in the country, and contrasted the scant and measured doings of our own government with the profuse liberality of the Napoleon III. of France. "How long," he asked, "shall it be said that the richest country of the globe gives nothing, or next to nothing, to the Fine Arts; that the country, proudest of her intellectual superiority, stops short on the very highroad to all intellectual influence; that her history, crowded with the recollections of heroic names in all the achievements of human nobleness—martyrs, and patriots, and philosophers—has scarcely a solitary reflection in the national arts?" Why should not a parliamentary grant, year by year, summon the artist to cover the corporation halls of the counties with the national history, endowed with a new life by the pencil? Why should not all orders of men by these be taught that they have an ancestry more exalted by public virtue than the chances of fortune? Why should not the love of distinction, so natural to man, be purified by the prospect of living in the memory of ages, and be instructed in the true purchase of the honours of posterity? Yet, what could be a smaller demand on the national finances? The tenth part of the cost of a workhouse, the tenth part of the price of a steam-boat, the tenth part of a mile of railway, would discharge the national obligation. Five thousand pounds a year was the estimate of the late lamented President of the Royal Academy; and administered by the Institution, would revive the drooping spirit of the pencil, and, through all difficulties, give British talent a field in which it could fear no competitors in the world." Unfortunately, Dr. Croly's forcible appeal comes at a time when the thoughts of our government are absorbed by less peaceful topics; and we are not quite sure it would prove effective, reasoning from past experiences, had the din of war ceased. We were happy to find that the state of the political world did not affect the subscriptions of the evening, which amounted to about 620f.; considerably more than they reached on the last anniversary.

**ART CONTRIBUTIONS TO THE PATRIOTIC FUND.**—This exhibition, which vacates, of necessity, the Gallery in Pall Mall, for the second annual display of modern French Art, will re-open to the public early in the present month. The numerous additional contributions by distinguished amateurs will be better appreciated in their new locality, which will take place in a celebrated architectural mansion almost unknown to the public, although one of the most distinguished ornaments of the metropolis.

**VAN LERIUS'S "ADAM AND EVE."**—This picture is exhibited at 57, Pall-Mall, by gaslight. It is a life-sized composition, showing our first parents sleeping in the garden. The tempter forms the third member of the *agroupment*, being placed beyond Adam and Eve, and supporting before him the serpent. The figure of Adam traverses the composition, and Eve sleeps upon his bosom; a foreshortened figure, and, with that of Adam, affording a well-conceived diversity of line. By gaslight the colour is warm and glowing, we had rather have seen the work by daylight. The heads are after the Greek mould; the female of the Niobe cast, modified into exquisite loveliness. The composition had been better without the fiend; in the impersonation of Satan, it is, perhaps, difficult to escape vulgarity. The face of the

tempter wants dignity, depth—*arrière pensée*, and it would have been well to omit the cloven foot. Of all those who have painted the Evil One, whether in poetry or painting, we had rather approach Milton than Burns. The picture is, however, in everything careful, well drawn, and well painted, and, as far as can be seen by gas-light, coloured with breadth and brilliancy: in short, in most of the best qualities of Art, it is one of the best works of its class we have seen.

**SALE OF DRAWINGS BY BRITISH ARTISTS.**—One of the more important collection of drawings by our native artists in this delightful branch of the Fine Arts, is announced to be sold on the 8th of the present month: the sale takes place in Messrs. Christie & Manson's auction-rooms: the catalogue contains 107 numbers, almost entirely of the choicest works of artists of renown. The public view on the preceding day will offer a re-union of names never met together for exhibition in any of our annual exhibitions. Among the drawings are some of the choicest works, selected from the collection of the late Ralph Bernal, Esq., comprising the two remarkable *chef-d'œuvre* of W. Hunt, "The Attack," and "The Defeat," universally known by the engravings of these subjects; and by the same artist, "The Casket-Bearer of Constantinople;" also from the same collection, by G. Barrett, "Summer," an elegant composition, and a River Scene, De Wint. The drawings by Turner, are of the highest quality of this great master, and consist of "Mountain Scenery," "Prudhoe Castle," "Dilston Castle, Northumberland," "Bow and Arrow Castle, in the Isle of Portland," engraved in the "Southern Coast," "Rivaux Abbey," "Combe Martin," engraved in the "Southern Coast," "Larue Castle, Carmarthenshire," engraved in the "England and Wales," and "Conway Castle," making together twelve of Turner's most admirable works. By Stanfield, R.A., there are "The Pirate," engraved; "Moonlight," engraved in Stanfield's "Coast Views," "Portsmouth," and "The Sands." Other fine and important works, are comprised in the sale, by T. Creswick, R.A., D. Roberts, R.A., T. Uwins, R.A., J. R. Herbert, R.A., F. Pickersgill, A.R.A., T. S. Cooper, A.R.A., P. F. Poole, A.R.A., F. Stone, A.R.A., with drawings of some of our well-known contributors to the Water-Colour Exhibitions, Cattermole, J. Lewis, Copley Fielding, Louis Haghe, &c. So fine a collection, and a genuine one, too, has rarely been offered to the notice of collectors.

MR. DANBY, A.R.A. informs us that the engraving of "The Enchanted Island," which appeared in our number for March, is not the actual subject he painted under that title: he adds, "The possessor of the original picture is very indignant at this, and I am also much hurt at being so misrepresented to the public. It is quite evident to me that the little print in question has been taken from a small composition of a pupil of mine, which I well recollect being done by him at my cottage; this was about eighteen inches or two feet in size, and done by him with a feeling acquired from the picture of 'The Enchanted Island,' which is five feet in size, but of which I would not allow a copy to be made; the thing in reality is totally different. It will be found that my name is not on the picture, but if it is, it is a *forgery*." Our explanation of the engraving in question is this. Prior to the sale by Messrs. Christie & Manson, last year, of the collection of the late Mr. James Wadmore, we obtained permission from his son and executor, to copy some few of the pictures therein, for the purpose of having them engraved on wood: this was among the number, and it was entitled and described in the auctioneers' catalogue as "The Enchanted Island: the *very favourite composition*;" it is a small work and was knocked down for 46 guineas. We were perfectly aware at the time that the picture we had copied was not the large work by Mr. Danby, but presumed it to be the original sketch for the other, and that the painter had deviated somewhat from his first design, a very common case with artists. Under this impression we had no hesitation in introducing it as the composition of Mr. Danby: nor do we believe that the Messrs. Wadmore were aware

of the "mistake." It is quite reasonable that collectors should feel "indignant," and painters "hurt," at the injustice done to them. But let us ask them, generally, whether both, or either, adopt the right measures for preventing imposition and injury? and we will also take the liberty of suggesting how this may best be done. Let the artists watch the public sales of pictures, attend any place where a work is advertised for sale, and if a spurious picture is offered, let him at once denounce it before the assembled company. If artists were bold enough to do this half a dozen times it would do more to stop the trade in spurious pictures than any other course they or any one else could employ. The case to which Mr. Danby refers is only part of the system we have for years past been denouncing, and for the exposure of which we have just been called upon to pay a heavy penalty in the shape of legal expenses, in our endeavours to protect the artist and to ward off imposition from the Art-patron. It is the duty of both to use the utmost efforts to prevent fraud: a man who believes that a deceit is about to be perpetrated in his name, or one which he could expose, and takes no steps to arrest it, is himself an indirect participant in the cheat: common honesty should impel him to come forward, at any inconvenience, and publicly denounce it, as Mr. E. M. Ward, R.A. has recently done: we venture to assert it will be a long time ere a "James II." is again offered for sale, as his work.

**THE MEDAL OF THE AMERICAN INDUSTRIAL EXHIBITION,** one of which we have seen, that presented to Mr. W. G. Rogers for his wood-carvings, does not give us a very favourable idea of the art of die-sinking in America, nor does the design seem altogether suited to the object of the exhibition: it may thus be described:—A female figure,—"Fame," we presume—is in the act of placing a chaplet on the head of a young female, who is probably intended for "Science": she seems to be presented by a standing winged male figure, holding an "orb" in his hand; the allegory is not quite clear, and the latter mentioned figure is much too melodramatic in its character.

MR. MAYALL, the well-known photographer, has recently made a novel and interesting addition to his various methods of producing likenesses, by transferring to paper what has been taken by the daguerreotype. His mode of operation as described to us, is exceedingly simple, and the result is most effective. He takes an enlarged negative copy, which, after undergoing some slight preparations to bring out any of the details that are faintly delineated, will yield any number of positives. If the copy is to remain black and white, but few touches by the artist will be required; but if colour be desired, the paper surface may be worked upon to the finish of the most delicate miniature. Some of the examples submitted to us could not be distinguished from the work of the most skilful miniature painter. The result is obtained by a peculiar application of the collodion process to photography.

**EXHIBITION OF ART AT ANTWERP.**—We see by a notice in our advertising columns, that the Exhibition of Fine Arts will be opened shortly at Antwerp: artists of all nations are invited to contribute. The advantages to English as well as to foreign painters who exhibit there, are greater than those offered by any other continental exhibition: these advantages are—1. The numerous purchases made by visitors; those purchases have always been more important than in Brussels itself. When the society buys a picture (already a mark of the merit of the work) it does all in its power to procure a higher price for it, and gives the full benefit to the artist. 2. The Belgian government has granted a decree by which Antwerp shall receive for this exhibition the same advantages bestowed formerly on Brussels only: viz., that rewards—gold, silver, and brass medals—shall be given to such artists as the king himself, who always honours the exhibition of Antwerp with his visits, may consider worthy of the distinction. The Art-fair of Antwerp is another point not to be overlooked: it is the centre of the old Flemish school, and the best artists of England, France,

Germany, Holland, &c., are frequent contributors to its exhibitions.

**FORGERIES OF "ARTISTS' PROOFS."**—We have received several communications on this subject, and are fully aware that impressions from worn plates, under the pretence that they are first proofs—artists' proofs—or proofs before letters—are selling largely, especially in the manufacturing districts. The mode is very simple: from the old copper or steel the lettering is erased; impressions are then taken; and the lettering is afterwards restored. Shame be to the printers who lend themselves to this fraud. At present, we can do no more than warn the public against this abominable system: when we are safely in possession of the "facts" we are striving to obtain, we shall certainly publish them.

**IMPROVED STEREOSCOPE.**—We had the pleasure of examining, a short time since, at the Repository of Art, 313, Oxford Street, some improvements which have recently been made in these instruments. The great defect hitherto existing has been in their not being adapted to varied sights. This is now overcome by a simple contrivance, which consists of a central screw which heightens or depresses the eye-pieces to suit the sight of every observer. This improvement renders Sir David Brewster's invention perfect. Some views taken by the artists of the company were the finest in tone and sharpness that we ever saw.

**NEW SUBSTITUTES FOR RAGS, &c., IN THE MANUFACTURE OF PAPER.**—At the Annual Conversazione of the Leeds Philosophical Institution, Mr. E. H. Durden exhibited a great variety of specimens of paper made from sundry new materials. One of these specimens was composed of 75 per cent. of peat, and 25 per cent. of rags. It was manufactured at Turin. M. Lallemand of Besançon, has patented the process in England. Mr. Clarke has also patented a process for the manufacture of paper, papier maché, carton pierre, &c., and he is now engaged in erecting in Ireland the requisite machinery for carrying out his invention. Another specimen of paper exhibited was manufactured from hop-bine, a material likely to be extensively used for this purpose. Couch-grass, or twitch, formed the material of another paper and pasteboard of good qualities. Paper made from sugar-cane, refuse straw, Spanish esparto, manilla hemp, &c., &c., were also shown.

**THE PICTURE AUCTIONS IN LEICESTER SQUARE.**—We perceive that Messrs. Jones & Bonham have had the good sense to print their more recent catalogues of sales, giving the names of pictures, but leaving blanks where heretofore the names of artists have been introduced. This is not the case throughout, but the plan has been, to a considerable extent adopted, and we trust will in time be a general rule. It is one of policy as well as of honesty, and they will, no doubt, find their account in sales conducted upon the fair principle of letting a lot speak for itself, neither insulting the purchaser, nor injuring the artist, by descriptions concerning the falsehood of which no second opinion can exist.

A CORRESPONDENT has offered us some information respecting the locality from which Turner sketched his picture engraved in the *Art-Journal* for November last, under the title of "On the Thames." We are told that "the house in question was Lady Place, at Hurley, Berks, the view being of a portion of the back of the house, which possessed great historical interest, and was pulled down a few years since. The mansion was erected, about 1600, by Sir Richard Lovelace, on the site of a Benedictine priory, dedicated to the Virgin Mary. The crypt of the priory remained under the mansion, and, I believe, still exists, in which meetings were held for promoting the Revolution of 1688, the estate being then the property of John, Lord Lovelace, who was afterwards Captain of the Band of Gentlemen Pensioners to William III. The hall and staircase of the mansion were very magnificent, and on the principal story was a large saloon, the ceiling of which was enriched with paintings of figures, and the panels with landscapes, the whole of which were sold as 'building materials' when the mansion was demolished."

## REVIEWS.

**HANDBOOK OF PAINTING: THE ITALIAN SCHOOLS.** Translated from the German of KUGLER, by a LADY. Edited, with Notes, by SIR C. L. EASTLAKE, F.R.S., President of the Royal Academy. Third Edition. With more than One Hundred Illustrations from the Works of Old Masters. Drawn on Wood, by G. SCHAFER, Junior. In Two Parts. Published by J. MURRAY, London.

The announcement of a "third edition" shows that this work is not new to the public; four years ago we noticed it at some length; so much so, as to render any farther remarks superfluous; especially, as we do not perceive in this edition, anything different from that which immediately preceded it, except the addition of some charming woodcuts by Mr. Schafar. The re-appearance of these volumes may, however, be accepted as evidence of the interest which still attaches to Italian Art, and of the desire to make acquaintance with its history and its followers. It must not be supposed by any who have not read them, that the subject is treated in a dry, mechanical manner, suited only to the learned student of Art; on the contrary, here is pleasant as well as instructive reading; a history that traces the progress of the Italian schools from the relics of ancient Roman Art upwards, to its highest development in the sixteenth century, and downwards, to its decline at the end of the seventeenth century. Three hundred years may be considered as the term of its actual life; but what a glorious existence it had; what mighty deeds it accomplished; and how rich a legacy it left behind for the use and enjoyment of the whole civilised world. Though dead, its spirit yet hovers around us, awaking the hearts of the living to a recognition of its divine influences, and animating the painters of succeeding time to emulate its lofty aspirations.

**THE WATER PARTY.** Engraved by J. T. WILLMORE, A.R.A., from the Picture by J. J. CHALON, R.A. THIRTY ILLUSTRATIONS OF CHILDE HAROLD. Published by THE ART-UNION OF LONDON.

These two publications are due to the subscribers to the London Art-Union for the current year, and we think they will have no just reason to regret the expenditure of their guinea, even if no prize picture falls to their lot. The picture, engraved in the line manner by Mr. Willmore, is of the Turner, or rather of the Linton, school of ideal compositions; a mansion of the richly-decorated Corinthian order, terraces, temples, gay barges filled with gay company, and graceful trees, are the principal materials of the work, and they convey a pleasing though romantic idea of the magnificence of Italian society during the middle ages. The engraving is effective, but it wants the refinement that seems indispensable to such a subject. Of the thirty wood-engravings illustrative of "Childe Harold," all are of more or less merit; where a score of artists have been engaged on the designs, and a dozen of wood-engravers, a uniformity of excellence ought not to be expected. We are best pleased with No. 1, a moonlight scene, "The Childe departed from his Father's Hall," engraved by J. L. Williams after F. Hulme; No. 2, a group of figures prettily arranged, but with a little affectation, "Maidens, like Moths, are ever caught by Glare," engraved by Dalziel after J. Godwin; No. 4, a group of rustics, by T. Faed, an admirable composition, delicately engraved by W. J. Linton, who would have improved the engraving by a little bolder cutting in some of the principal parts; No. 6, "Pilgrims at 'Our Lady's House of Woe,'" engraved by H. D. Linton, after J. Gilbert, well sustains that artist's reputation for drawing on wood, and he has been ably seconded in this subject by the engraver; No. 10, "A Bull Fight in Spain," engraved by W. Meason, after Lake Price, is very spirited; No. 11, a composition of a dead horse, over which vultures are hovering, while a dog is endeavouring to scare them away, is most touchingly and poetically expressed; it is engraved by Dalziel after Ansdell; No. 12, a sea view by Duncan, engraved by H. J. Linton, will bear comparison with the best pictures of the best marine-painters; the effect of early sunrise is beautiful; No. 14, F. Goodall's "Shepherd in his White Capote," engraved by W. T. Green, has an air of genuine rustic *abandon* in it well suited to the subject; No. 21, "Peasant Girls of the Rhine," engraved by Dalziel, after E. H. Corbould, is one of the most graceful compositions in the book; we have rarely seen a woodcut that so emphatically expresses colour as does this; No. 22, "A Thunder-storm in a Mountainous Region," by Leitch, skilfully engraved by W. Meason, exhibits a grandeur of conception worthy of John Martin; No. 23,

"The Bridge of Sighs, Venice," a moonlight scene, engraved by J. L. Williams, after Lake Price, was never more poetically treated by any artist, while the print immediately following, "The Rialto," by Holland, engraved by W. Meason, glitters in sunshine, and is active with busy life; No. 26, "Taoso in his Cell," engraved by W. J. Linton, belongs to a class of compositions with which the name of E. H. Wehnert is most reputably allied; No. 27, "The Church of Santa Croce," by S. A. Hart, R.A., engraved by H. D. Linton,

"here repose  
Angelo's, Alfieri's bones, and his,  
The starry Galileo, with his woes;  
Here Machiavelli's earth returned to whence it rose."

is treated with a solemnity which the dust it encloses demands; No. 29, "Egeria," engraved by W. J. Linton, after T. Faed, is a delicate and original conception, somewhat marred, however, by the awkward drawing of the right arm of the figure. The last subject, "The Drowned Mariner," also engraved by W. J. Linton, after Duncan, is a worthy *finale* to the volume, by far the best issued by the society, and most honourable to the artists of both kinds, who have been engaged to produce it. We only regret that it reached us too late to render our commendations of any service to the Art-Union of London, whose object we have always felt pleasure in advocating, from a conscientious conviction that it was serving the interests of Art.

**ST. JOHN AND THE LAMB.** Engraved by F. BACON, from the Picture by MURILLO. Published by T. BOYS, London.

Murillo's picture in the National Gallery has ever been favourite both with the public and connoisseurs, and has already been engraved more than once or twice; the best plate, we believe, is that executed by Valentine Green. Mr. Boys has, however, done well in reproducing the subject, though we wish Mr. Bacon's transcript were more worthy of the original: there is good, solid work in his plate, but the general effect is heavy and sooty: there is no luminous quality in it, while the expression of the face of the youthful "Baptist" is not happily rendered: there is a degree of archness in it which we do not find in Murillo's fine work, and which is not in harmony with the subject. Still we are glad to see Mr. Boys issuing a print of so elevated a theme: there is a rapidly increasing demand for this class of works.

**THEORY AND PRACTICE OF LANDSCAPE PAINTING IN WATER-COLOURS.** By G. BARNARD. Published by ORR & CO., London.

There is a large amount of theoretical information in this work, of which we noticed one or two numbers last year; it is now issued in a complete form, making a handsome book, with a number of "studies" of various kinds to illustrate the author's remarks: so far the task undertaken has been satisfactorily performed. But we presume to question the real utility of such publications as these, if they are intended to form the artist; Art, unlike science or mechanics, is not to be learned by any abstract rules; it bids defiance to such; and we have evidence of this in the fact that you rarely find two painters who adopt the same system of working, or whose lists of colours are alike: each has his own theory, and his own laboratory, so to speak. Writers who attempt to teach painting through the medium of books are, as it were, negative teachers; they may tell you what to avoid far better than they can what, or rather *how*, to perform. We do not mean to assert there is no advantage to be derived from theories; they are of a certain use up to a given point; they may lay a foundation for the superstructure when the mind is able to grapple with their difficulties, for difficulties there will always be even to minds most quick of comprehension. But the student who stands at the elbow of a clever and intelligent painter, through a dozen lessons of an hour each, will acquire a better practical—*ay*, and a better theoretical—knowledge of his art, than he would by reading the most ably-written work on painting, or all the books, one by one, which were ever printed. We repeat that Mr. Barnard has brought long experience and much study to bear upon his subject, and so far as rules can effect the object of artistic education, his book will render service.

**THE FERNS OF GREAT BRITAIN AND IRELAND.** By THOMAS MOORE, F.L.S. Edited by JOHN LINDLEY, Ph.D., F.R.S. Part I. Nature-Printed by HENRY BRADBURY. Published by BRADBURY & EVANS, London.

We have on more than one occasion brought before our readers the method of "Nature-Printing," adopted by Messrs. Bradbury & Evans, to which Mr. Henry Bradbury has for some time past devoted

his attention, and which he has at length succeeded in bringing to the most satisfactory results. The prints hitherto produced and published have been more of an experimental nature, to show the capabilities of this mode of printing, than with any other view; but in the work before us it assumes a tangible form, in its application to British Ferns. Part I. contains four specimens, life-sized, of these beautiful plants; leaves and roots, to the minutest fibre, being reproduced with the most scrupulous exactness and delicacy; while the various tints are faithfully preserved: surely the force of imitation can no further go. We appear to be living in an age when science leaves the artist little to accomplish, save that which is beyond the reach of any mechanical power, the embodied dreams of his fancy: science, as yet, cannot invest the landscape with its thousand glorious hues, nor trace on the blank canvas pictorial records of history, or the conceptions of poetic art: there is, therefore, much left for the painter to do yet. The description and history of the Ferns in this important publication are ample and lucid.

**SPANISH PEASANTS GOING TO MARKET.** Executed in Chromo-lithography, from the Picture by J. GILBERT, by VINCENT BROOKS, for the Art-Union of Glasgow.

If we were required to adduce an incontrovertible proof of what we have frequently asserted, that mechanical art is boldly entering into competition with the legitimate work of the painter, we should at once direct attention to this extraordinary print, about to be issued as prizes to the subscribers of the Art-Union of Glasgow for the current year. The original picture is a fine specimen of Mr. Gilbert's rich and dashing style of colouring, and as a composition is entitled to great praise, for the admirable disposition and general treatment of the group of picturesque figures; and when we say that Mr. Brooks's reproduction is scarcely distinguishable from the oil painting, we award it the highest eulogium that can be given. So skilfully is the imitation of the artist's pencilling in its crispness and fullness, and such depth of colour has been attained, that the print, when varnished and framed, would deceive a well-practised eye. The merit of lithographing this work must be given to Mr. Risdon, the artist employed by Mr. Brooks; and to the latter is due the credit of the printing; we understand that thirty different stones have been used in this process—evidence this of the labour and skill expended on the work.

**THE BRITISH WORKMAN, AND FRIEND OF THE SONS OF TOIL.** No. 1. Published by PART-RIDGE, OAKLEY & CO.; W. & E. G. CASH, &c., &c., London.

It is rarely we take cognisance of the cheap periodicals which are constantly flowing from the London presses; but this seems to make a special demand upon all who have the means of aiding a work, the object of which is to instil into the minds of the humbler classes, good morals and healthy feelings. The "British Workman" is a penny illustrated paper, filled with much of the right stuff to form honest and industrious artisans, good fathers, good subjects, and good christians. Paper, type, and cuts are of a far better order than are usual in such low-priced publications.

**A DESCRIPTION OF SOME IMPORTANT THEATRES AND OTHER REMAINS IN CRETE.** From a MS. "History of Candia," by Onorio Belli, in 1586; being a Supplement to "The Museum of Classical Antiquities," by EDWARD FALKENER. Published by TRÜBNER & CO., London.

This work contributes some important particulars to our knowledge of the arrangement of the *scena* and other parts of the ancient theatre, about which difficulty had been experienced. The erudition of the editor of "The Museum of Classical Antiquities"—itself a valuable collection of papers—has seldom been devoted to a more interesting subject. With much assiduity he has collected from scattered Italian sources all that could be found in the way of authentic description and illustration, adding notes on matters of detail peculiar to the Cretan remains, or on such as were found to clear up difficulties in the writings of Vitruvius. Of the value, in this respect, of Mr. Falkener's contributions to the now somewhat neglected field of classical antiquities, we might instance the clearing of the difficulty as to the *echenia*, or vases, which Vitruvius had described as placed below the seats for acoustic purposes, but of which the existence had long been questioned. The work is illustrated with *fac-simile* plans from Onorio Belli's letters, in the Ambrosian library at Milan, and with careful restorations of them by the present editor.